



May 2003  
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## Colombia's Maloka

How a small but dedicated team  
built S. America's first LF theater

by Elizabeth Hoyos Truillo

In 1992, interactive science centers and LF theaters were practically nonexistent in Colombia. But the Colombian Association for the Advancement of Science, a nonprofit group headed by scientists to promote science and technology, decided to meet the challenge. We wanted to create such a facility and work with the community to increase public awareness of science.

The name we chose for our fledgling center - Maloka - comes from an ancient tribal council house, a place open to the stars where people could observe the heavens and discuss the important issues of the day. A Maloka has been the most important tribal center, a place where people can learn and grow. At the Maloka, people acquired wisdom, and that is what we hoped to be for the community.

We started a feasibility study, even though we had no way to pay for the work team, engineers, architects, and industrial designers who would eventually be needed.

(See **MALOKA** on page 8)

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## Effects of SARS on LF

Severe acute respiratory syndrome (SARS) struck China and other eastern countries as the conflict in Iraq was winding down. A handful of cases were also discovered in Toronto, and the World Health Organization issued advisories about traveling to affected areas.

Tuan Chieng Chew, director of the Singapore Science Centre, one of three LF theaters in the city-state, tells *LFX* about the effect in Singapore, where 200 cases were reported:

"SARS has had a serious impact. The Science Centre's attendance is down about 50%; even worse for the theater. Things are slowly improving. As we are mainly dependent on local tourism, [our] figures should pick up faster than attractions that rely on international tourists."

Torontonians were irate about the immediate negative impact of WHO's warnings against visiting the city. But amid canceled conferences and empty hotels, the effect on LF was relatively mild. Andrew Sherbin, manager of corporate affairs for Famous Players, which operates three IMAX theaters and dozens of conventional screens in the Toronto area, told *LFX* that their theaters had seen "a slight dip," that might have been attributable to SARS or just a random variation.

David Calado, park operations manager at Ontario Place, home of the world's first permanent IMAX® theater, said that some school groups had canceled, but otherwise he had seen little effect, largely because the park's summer season doesn't start until mid-May. He said he expected things to be back to normal by then.

We were unable to obtain any comment by press time from representatives of the Hong Kong Space Museum or any of the other LF theaters in China.

## IMAX gets *Matrix* pix

Imax Corporation and Warner Bros. announced in late April that the second and third films in the *Matrix* trilogy will be released this year in 15/70 editions produced with Imax's DMR™ digital repurposing technology.

*The Matrix Reloaded*, the sequel to the 1999 special-effects blockbuster *The Matrix*, opens in 35mm theaters on Thursday, May 15. *The Matrix Reloaded: The IMAX Experience* will open in Regal, Loews, Cineplex, and Famous Players IMAX theaters on June 6, and will open in smaller chains and institutional theaters two weeks later. Imax co-CEO Bradley Wechsler estimated that the film would get about 50 IMAX theater bookings.

*The Matrix Revolutions*, the third film, will open in 35mm and IMAX theaters simultaneously on Nov. 5, 2003. It will be the first DMR film to open day-and-date in LF and conventional theaters. (Last November, Disney's animated *Treasure Planet* became the first film to open in 35mm and LF on the same day. *Ghosts of the Abyss* was the first live-action film to do so.)

The IMAX editions will be distributed exclusively to IMAX theaters by Warner. Although the science-fiction films are clearly aimed at commercial theaters, Imax co-CEO Richard Gelfond told *LF Examiner* that he expects some institutional theaters to book them. He added that no additional DMR releases are expected in 2003, but some 2004 titles will be announced before the end of the year.

(See **BIZ** on page 4)

### Premiering This Month:

*Texas: The Big Picture*  
*Our Country*  
See Page 9.

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by Marty Shindler

### The Blow Up Over Blow-Ups

Many in the LF industry are up in arms about 35mm prints being shown in IMAX theaters, Disney's re-releases, IMAX's DMR™, and other methods of blowing up smaller formats to LF. The recent announcement that the next two installments of the *Matrix* franchise will be released to IMAX theaters has re-ignited the debate.

Not since the advent of commercial LF theaters has there been such a polarizing controversy. But the energy expended on this is counterproductive. The commercial sector will not go away, at least not in the short term.

I believe the commercial and institutional segments are finally about to separate, after being on the verge for years. They are different businesses with different motivations and missions. To consider them the same, just because they have similar projection systems, is short-sighted.

There simply have not been enough LF films for the ravenous commercial theaters. With institutional theaters dominating the market in numbers and performance, few producers have found it profitable to make films specifically for the multiplex audience. So the chains resorted to 35mm screenings of event films when they didn't have a hot LF film. And now most are taking every DMR film being offered.

Multiplex audiences are not the same as those attending institutional theaters. According to the Motion Picture Association of America, 38% of all moviegoers are frequent moviegoers and 60% of them are between the ages of 18 and 20. The MPAA also reports that 28% of moviegoers see a movie at least once a month, and these moviegoers make up 81% of ticket sales. Furthermore, 88% of 12- to 17-year-olds are frequent or occasional moviegoers. Traditional LF films do not attract this

## Shindler's Site

audience.

Will the *Matrix* films perform? Maybe, maybe not. Will other films be converted? Maybe, maybe not. Let's look at some of the attempts that have been made and some that are anticipated:

*Apollo 13* was the first title to be released via the DMR process. Its box office total of \$1.6 million to date must be considered a failure in light of the costs of conversion, marketing, and distribution. *Universal* has not announced any new LF projects, not even *Far and Away*, a Ron Howard film shot in 70 mm.

*Star Wars, Episode II* had an impressive opening, but it probably only just broke even. No new LF projects yet from *Fox*, not even *X2: X Men United*, which had an immense opening.

The *Disney* films have had mixed results. The first, *Fantasia/2000*, did enormous business — \$75 million in 100 theaters — but the rest have shown diminishing results. *The Lion King*, the most popular animated film of all time, spawning a hit Broadway show and many other spinoffs, must have been particularly disappointing to the company. It took in less than \$16 million in four months, only 20% of *F2K*'s total. Disney uses the LF re-releases as marketing for the DVD and home video releases, so box office results don't tell the whole story of the bottom line for Disney's LF projects. Nevertheless, there are signs that Disney is rethinking its LF strategy.

The *Matrix* films may indeed attract an audience to IMAX screens, even though the LF *Matrix Reloaded* is opening three weeks after the 35mm premiere. The film will open to huge audiences, but will they return to see the 15/70 version? Will *Matrix* fans make an IMAX screening their first viewing of the film? Probably not. Few will be willing to wait weeks and pay \$3.00 extra without having already seen the film at least once in 35mm. If, somehow, the film is not a huge hit, the IMAX version will wither on the vine.

The logistics of getting a film com-

pleted for 35mm release, even without DMR, are formidable. Having been involved with several high-profile, effects-laden event films, I know that post production often comes right down to the wire, with prints sometimes shipped to theaters still wet from the lab. But since the second and third *Matrix* films have been in production simultaneously for a couple of years, the extra time needed for DMR should not complicate the day-and-date release of *Matrix Revolutions* in November.

But rather than complain and argue, the LF industry should consider how various blow-up techniques might benefit institutional films and theaters.

For example, would it not be more economical to produce a film in 35mm or HD and blow it up for release? LF cameras are heavy and have limited film capacity, forcing frequent film reloads. This increases the time needed and therefore the costs. But shooting in 15/70 need not be the holy grail. The expense of 15/70 shooting is no doubt one of the reasons why we will see a decline in LF releases over the next few years.

Consider *Winged Migration*, an Academy Award® nominee for best documentary last year. Blown up to LF, would its family-oriented, educational topic play well in institutional theaters? Probably, but only if they chose to book it. *The Old Man and the Sea*, which won an Academy Award®, fared poorly in the LF industry. It deserved better.

But less important than the specifics is the concept. The blow-up process can enhance films of all kinds, commercial or institutional, 2D or 3D. Let's not limit ourselves to doing things the same way we have always done them. Let's not blow up over the blow-up process.

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# Stassen on Hollywood Films in LF Theaters

by Ben Stassen

Following the release of *Haunted Castle*, I found myself at the center of the debate about the type of programming that is acceptable to the giant-screen theater network. Now that films with far more violence than *Haunted Castle* are being released and no one is even raising an eyebrow, I am often asked whether I feel vindicated or bitter about the whole incident.

Well, my answer is simple. I don't feel the need to be vindicated and I was never bitter. Actually, the controversy with **Imax Corporation** helped us greatly in marketing the film, and Imax executives have since acknowledged that *Haunted Castle* is a worthwhile addition to an increasingly eclectic LF film library. The film has done very well wherever it has played and it will stay on the top-grossing charts for years to come.

In general, I have no problem with any type of film being shown in a giant-screen theater, be it R-rated or G-rated. The coming release of *The Matrix Reloaded: The IMAX Experience* is no exception. Exhibitors know best how to program their theaters. Of course, there is a certain degree of hypocrisy out there. Some theaters that, in the recent past, rejected more traditional LF films (*Haunted Castle*, but also *Encounter in the Third Dimension*, which starred Elvira) because they did not meet the "family-friendly" criteria so dear to our industry, are now programming quite violent Hollywood films (*Star Wars, Episode II, Matrix*). But the times they are a-changing, and I welcome this evolution.

Having said that, the release of Hollywood films – including DMR-ed titles and Disney films – to giant screen theaters is killing independent film production. We are already seeing a drop in original LF production: 15 films released in 2002, 10 to 12 in 2003 and probably no more than five to eight per year in the foreseeable future. Since last October, three 35mm blow-ups (*Star Wars, Treasure Planet*, and *The Lion King*) have taken over half of the programming slots in North America, leaving very little space for other films. In

the current situation, at best only two or three films a year can recoup their investment. It makes absolutely no sense to embark on an LF production unless you have a good deal of "free money" (sponsors, NSF grants, etc.)

One could argue that this is how the free market works. The strong survive, the weak disappear. The problem is that the LF network is much too small and too specialized to support the "Hollywood" type of release we are seeing today: simultaneous release in a large number of theaters, combined with a substantial advertising campaign. This seems like a good plan if you can afford it, except that the business model does not make any sense.

For a business model to work, it has to

box office, instead of the traditional 15-25%, the distribution investment has been proportionally colossal for our niche market: over 400 free prints, great (and expensive) marketing material, huge advertising budgets, and of course large expenditures for the 15/70 and 8/70 conversion and/or production.

Our company could probably produce two or three LF 3D films with the money Disney must have lost in three short years in this business, especially if you consider that *Fantasia/2000* generated 50% of Disney's LF revenues to date, but did almost no business in 35mm theaters. Then again, Disney may have a long-term strategy in which such short-term losses are irrelevant. If not, the company from Burbank could be looking for the exit sooner than we think.

The arrival of major players like Disney, Fox, and Warner has already changed our industry forever, and not entirely for the worse, I must say. But what will happen when the dust settles and the big guys take their chips to another gambling table? Will the few independents left be able to pick up the pieces and deliver the new type of products our niche audiences have come to expect? I think so, but only if this Hollywood nonsense stops soon. Otherwise we will be too weak to get up off the floor.

Independent producers and distributors should try to take advantage of the situation and try to find a new equilibrium between what exhibitors spend for the machine in the projection booth and the film projected on their screens.

It is currently almost impossible for a producer to recoup the production budget from 15/70 exhibition of our films. For every million dollars spent, a film has to gross about \$7.5 million (if it's 2D) and \$5 million (for 3D) to break even. Exhibitors claim they cannot afford to pay higher lease fees. Yet most commercial and many institutional venues have no problem forking over 40-50% to Hollywood distributors. The free prints and big advertising and marketing support make it worthwhile, they claim.

(See STASSEN on page 11)



Ben Stassen

benefit all parties: the exhibitor, the distributor, and the producer. Over the last 18 months, exhibitors (although not all of them) have had short-term benefits from the flurry of DMR/Disney releases in rapid succession. But none of the 35mm blow-ups released in the last 18 months has generated enough revenues to cover even their print and advertising costs.

Take Disney, for instance. The media giant has released five titles (six with *Ghosts of the Abyss*) in three years: *Fantasia/2000*, *Beauty and the Beast*, *Ultimate X*, *Treasure Planet*, and *The Lion King*. The total box-office revenues for these five titles is about \$125 million or a "mere" \$25 million average per film. While it is true that Disney collects 40-50% of the

# THE BIZ

## FILM STOCK

(from *BIZ* on page 1)

Like the two previous DMR releases, *Apollo 13* and *Star Wars Episode 2, The Matrix Reloaded* has a running time of about 140 minutes, but unlike them, the LF edition will not be edited. New larger platters will be provided, although some theaters will still need to upgrade their reel units to handle the extra capacity.

All three of the *Matrix* films were written and directed by brothers **Andy** and **Larry Wachowski**, and star **Keanu Reeves**, **Larry Fishburne**, and **Carrie-Anne Moss**.

Several industry observers have commented (to *LFX* privately and publicly on such forums as 1570.com) on the irony of this release, in light of Imax's previous statements. Two years ago the company publicly criticized the makers of *Haunted Castle* for that film's brief scenes of implied torture, saying such material was not appropriate in IMAX theaters which, it said, are perceived as being "family friendly." (See *Shorts*, *LFX* January 2001, March 2001, and Ben Stassen's article on page 3 of this issue.) At about the same time, Imax imposed restrictions on multiplex theaters running 35mm films (including the original *Matrix*) in their IMAX theaters to avoid public confusion between the IMAX experience and 35mm films.

### Imax Q1 results

On May 5, Imax Corporation announced its earnings report for the first quarter ending March 31, 2003. The company declared a net profit of US\$2.4 million (\$0.07 per share) on revenues of \$34 million, an increase of 20% over the same period last year, which saw a net profit of US\$2.0 million (\$0.06 per share) on revenues of \$31.3 million. (Last year's profit figure excludes the effects of a one-time repurchase of the company's debt. See *The Biz*, *LFX* May 2002.)

The company signed deals for six systems and recognized revenue on eight installed systems, compared to three signings and six installations in 2001's Q1. The backlog as of March 31, 2003, was 59

systems, with a value of \$146 million.

The company's shares had been declining from late last year until mid-March, when the annual report posted a profit for fiscal 2002. Share prices rose from a low of \$2.62 in February, jumping by nearly a dollar shortly after the annual report. After climbing steadily in March and early April, they jumped suddenly again on the announcement of the *Matrix* deal (see above), topping \$8.00 before the Q1 results were announced on May 5. On that

day they opened at \$8.19 (up from the previous day's close of \$7.40) and closed at \$7.93.

### Moody's rates Cinemark debt B3

Moody's Investors Service assigned a B3 rating to the recent \$210 million follow-on offering of 9% senior subordinated notes issued by **Cinemark USA, Inc.**, and confirmed all existing ratings for the company. Moody's said it sees the follow-on offering as essentially credit neutral.

### Gelfond on Imax's future

**Imax Corporation** co-CEO **Richard Gelfond** described the company's new direction in the May 5 conference call with analysts after the first quarter results were announced.

"The main factor driving both our optimism and our commercial strategy is a fundamental change in our business model that has occurred over the last twelve months. We've taken numerous steps towards making the IMAX business easier and more profitable for our two key constituencies: the Hollywood studios and commercial exhibitors. Specifically, we have used innovations, including IMAX DMR™ and IMAX MPX™, to make our business 'plug and play' for the studios and exhibitors.

"As most of you know, Imax makes most of its profits from sales and leases of new IMAX theaters and increasing the attendance at existing theaters. To continue to make theaters attractive to potential customers, we have to ensure that we're driving strong returns for our existing theater customers. With IMAX DMR and IMAX MPX we can combine the best of Hollywood's event films, which consumers will pay a premium price for, with an IMAX theater that delivers The IMAX Experience® at lower capital and lower operating costs...."

"On April 23, we made perhaps the most important film announcement in our history: that ***The Matrix Reloaded*** and ***The Matrix Revolutions***, the second and third chapters in the Wachovsky Brothers film trilogy, will both be released in IMAX theaters this spring and fall...."

"The MPX, in combination with our film technology DMR, delivers on our goal of making the IMAX business easier and potentially more profitable for commercial exhibitors. In addition to the significant cost savings as compared to existing IMAX theaters, it also makes the IMAX business easier and cheaper on the operational side. The MPX offers exhibitors something very compelling: a way to distinguish their complexes from their competitors'. Additionally, the MPX no longer requires specialized staff, including the specially trained IMAX projectionist.

"The introduction of the MPX dovetails very well with what is going on with commercial exhibitors in North America. The exhibitors, who have recently experienced a dramatic financial turnaround, are generating significant cash flows and they need ways to grow, but not by building new complexes. IMAX MPX offers exhibitors a way to better utilize their existing complexes by either adding a new theater or by retrofitting two existing stadium seat multiplex auditoriums into one IMAX theater. We've been very pleased by the reception MPX has received from exhibitors, both at ShoWest and in our discussions since then...."

"One of the analogies that we've used before is the Starbucks analogy. They created a premium brand of coffee where one didn't exist before, and now Starbucks is fairly ubiquitous. If in fact our strategy is successful in creating a premium movie-going experience, there will certainly be a lot more IMAX theaters than there are today."

# THE BIZ

## DEALS

Moody's said that the stable rating outlook reflects its expectation that Cinemark will continue to benefit from strong operating performance, tempered somewhat by an anticipated slowdown in box office performance compared to 2002.

Based in Plano, TX, Cinemark operates more than 3,000 conventional 35mm screens and six IMAX theaters in 300 multiplexes.

### Imax signs 3-theater deal in India

**Imax Corporation** has signed a deal with **Aerens Developers and Engineers, Ltd.**, to build three IMAX 3D theaters in India by 2006. The theaters will be sited in "major commercial retail and entertainment complexes" that Aerens, a real estate developer, is planning. The cities and specific locations were not disclosed.

India now has two IMAX theaters, in Mumbai and Ahmedabad, and a third, in Hyderabad, is set to open next month.

Despite its huge population, India is underserved with commercial movie screens, with only about 12,000 in 2002, or 12 theaters per million people. According to *Screen Digest*, the average movie ticket price in India is US\$0.21, the lowest of 52 countries surveyed.

### nWave makes 3D HD for aquarium

**nWave Pictures** has produced an animated 12-minute 3D high-def video movie for the Aquarium of the Pacific in Long Beach, CA. *Animal Vision 3D* is presented in a 180-seat theater with Panasonic Digital Cinema projectors installed by Edwards Technologies, Inc.

The film was produced in partnership with the **World Wildlife Fund, Netherlands** and "takes audiences on a journey to the most environmentally sensitive areas of the planet to explore the challenges of habitat preservation in an entertaining and meaningful new way."

The film will also be presented at the **American Association of Museums** conference in Portland, OR, May 18-22.

### SimEx/Iwerks sells *Shrek* sim seats

SimEx/Iwerks is supplying three Uni-

versal Studios theme parks, in California, Florida, and Japan, with more than 1,100 customized 4D motion simulator seats for the parks' new *4D Shrek Experience* rides. Universal Studios Hollywood will get 488 of the seats, Florida will get 300, and the Japanese site will get 320.

The company is also installing three 18-seat Reactor Simulators and a 30-seat Virtual Voyages simulator. Zoos in California, North Carolina, and Ohio will get the former, and the **Cradle of Aviation Museum** in Garden City, NY (which also has an IMAX theater), will get the latter.

### Gorillas fight in Berlin

A charity event in Berlin, intended to celebrate the 100<sup>th</sup> anniversary of the discovery of the East African mountain gorilla, has run afoul of the legal dispute between **Imax Corporation** and the **Discovery Channel IMAX Theatre**.

The theater is involved in litigation with Imax over film and system royalty payments (see *The Biz*, LFX October 2002) and managing director **Dieter Buchwald** says that Imax refused to release a print of its 1992 film *Moutain Gorillas* for the May 15 event until the theater paid its overdue film lease payments. The event was to be held under the auspices of Klaus Töpfer, executive director of the United Nations Environment Program, and was to be attended by the mayor of Berlin and **Adrian Warren**, producer of the film.

Buchwald said in a statement that "I do not understand what the charity event for the support of mountain gorillas has to do with our litigation. I will make my theater available for this purpose free of charge and I think it is inappropriate to abuse this willingness as disparagement."

In a statement, Imax replied that it had "offered the print for free and limited itself to requesting a promise that (a) the print would be returned immediately afterwards to Imax (so as to avoid unlicensed use) together with the other out-of-license prints, and (b) the theatre owner would supply up-to-date attendance data as required under the [system lease] contract.

## IN MEMORIAM

None of these conditions would cost the owner anything, but he still refused.... Fortunately, the event goes ahead in the **Cinestar IMAX Theatre**, only a block away from the original location, and Imax makes the film available for free in the hope that many will attend and support this good cause."



Alison Lorimore

### Alison Lorimore dies

Alison Logan Lorimore, wife of **MacGillivray Freeman Films' Alec Lorimore**, died suddenly on April 26 of cerebral arteriovenous malformation. The condition is a congenital disorder of the blood vessels in the brain that had not been suspected before it struck while she was taking a walk. She was 45.

Born Alison Logan in Sarasota, FL, Lorimore sang and acted in musical comedy and opera in the U.S. and abroad, including at the Spoleto Opera Festival in Italy. Her grandfather, Irving Vendig, created and wrote television's *The Edge of Night*. Her mother, Laurie Logan, has had a long career acting on stage, television, and film.

Alison is survived by Alec and their three young sons, Bret, Ben, and John; her mother, Laurie Logan Hudson of Birmingham Farms, MI; and brothers Jay Logan of Sarasota, FL, and James Bret Logan of Detroit, MI.

A memorial service was held on May 4 at the Waldorf School of Orange County in Costa Mesa, CA.

# Winning an Oscar in the Pre-IMAXian Era

Peter Crane recalls how he helped the three-screen classic *To Be Alive* win an Academy Award

by Peter Crane

In 1962, after a successful but modest experience as an exhibitor in Seattle's "Century 21" Exposition (portions of which later became the **Pacific Science Center**), Johnson Wax announced its decision to sponsor a major pavilion in the 1964-65 New York World's Fair. **H.F. Johnson**, the company's chairman and owner, believed that this was an opportunity to be identified with the fair's theme of "Peace Through Understanding." But more importantly, it would make visitors "feel good about themselves and the future" in the infamous "Sixties," when many long-held values were being challenged.

The decision to make a film, the selection of Francis Thompson as its producer, the design of the pavilion, etc., took more than two years and are worthy of a separate story. Suffice to say, however, that H.F. Johnson gave Thompson free rein to make the film but mandated that "it should not contain a single reference to the Johnson company, its products, or its people." This stroke of genius made it possible for the film to qualify for consideration by the **Academy of Motion Picture Arts and Sciences**<sup>®</sup> as a documentary.

The success of *To Be Alive* at the New York fair was outstanding. The film was presented from 25-30 times daily during the two seasons of the fair, to turn-away crowds. When the fair closed in October 1965, more than four million visitors had seen the film. It was the hit of the fair, the toast of New York, but people west of the Hudson River only heard word-of-mouth accounts from returning fair visitors. And in Hollywood, home to more than 60% of the academy's voting members, it was virtually unknown.

Like most people in the motion picture business, I had always harbored the dream of being part of an Oscar<sup>®</sup>-winning project. *To Be Alive* had the potential, I believed, to capture the vote of every academy member who viewed it. But it didn't qualify for consideration because of its

three-screen technology.

Nevertheless, as director of Johnson's world's fair pavilion, I felt compelled to recommend to **Sam Johnson** (H.F.'s son, who had taken over many company projects) that we attempt to get *To Be Alive* nominated as a short documentary. Sam returned the lengthy memo I had sent him with three words written across it: "WIN AN OSCAR."

Within a few days, a task force was assembled. It included Francis Thompson and his associate, **Alexander Hammid**, **Bob Henkel**, a talented account executive from Johnson's public relations agency, and myself. Our first job was overcoming the academy's refusal to consider multi-format films of any kind. Thanks to Francis's connections with what then was known as the **MGM Lab**, we were introduced to **Bob Gottschalk**, founder of **Panavision**, and his highly skilled associate **George Kramer**. They proposed that the three 35mm strips be combined onto a single anamorphic 70mm print. This could then be projected in any theater with a 70mm projector.

The next step was to determine if an anamorphic 70mm print would be acceptable to the academy's technical committee. The good news was that it was. The bad news was that to qualify for nomination, *To Be Alive* would have to be shown for at least one week in three theaters together with a feature film; and further, that there would have to be screenings in New York, Chicago and Los Angeles. Our arguments that this was not required of any other aspiring documentary films fell on deaf ears. One unidentified committee member reportedly remarked, "If this company that makes floor wax and bug killers wants to invade the sanctity of the academy, they'll have to abide strictly by the requirements we establish."

So our next order of business was to find theaters with 70mm projectors in the three cities. Fortunately, at that time 70mm feature films were still being projected. We had to select theaters in good condition and take the measurements to

determine what kind of lens could be built to project our film to its best advantage.

But this was only the first step. Once a theater was found to be technically acceptable, the next step was to persuade its operators to include *To Be Alive* in their programming. This involved changing the lens before and after each screening, and of course, disrupting the schedule of feature film shows. Anyone who knew anything about the film exhibition business probably wouldn't have attempted this. Fortunately, we didn't, so we contacted target theaters in each city.

Booking the film in New York was relatively easy. The tremendous popularity it had gained during its two years at the fair made it attractive to several theaters. Also, Francis Thompson's connections with the New York members of the academy helped it out-draw the theater's feature film. And of course, once the booking was announced, hundreds of *To Be Alive* "addicts" (several claimed to have seen the film as many as 100 times) flocked to the midtown theater for one more look at the film described as the "Cinematic Masterpiece of the Century."

In Chicago, a theater was found that qualified technically, but the manager hadn't heard of the film. Fortunately, Chicago was only 60 miles from the Johnson Wax headquarters in Racine, WI, and thanks to a bit of pecuniary persuasion, the film was booked for a week in one of the Loop's best venues.

The major hurdle was Los Angeles, home to a large majority of the academy's voting members, most of whom had never even heard of *To Be Alive*, let alone seen it in New York. Furthermore, theater operators in L.A. resisted showing any short that might upstage feature films being played during the critical pre-Oscar months. This is where our PR guru, **Lou Smith**, took over. How he did what he did we never learned, but here's what happened.

1. The theater in MGM's cafeteria was fitted with an anamorphic lens, and every day at lunchtime *To Be Alive* was screened.

Many having lunch there were academy members or good friends of voting members.

2. Local voting members received personal phone calls (the word "telemarketing" had not yet been coined) urging them to see the film at one of Beverly Hills' most prestigious theaters.

3. The theater selected was currently presenting *The Flight of the Phoenix*, a Jimi Stewart classic, in 70mm.

4. I was given the job of coercing the projectionist to make the lens switch and check the focus before *To Be Alive* appeared on the screen. Not being a union member, I was prohibited from operating the projector. However, after the third day this prohibition was politely forgotten, and every show played in focus.

5. A gala event was held in the theater, closing it to the public for five hours. Johnson Wax was the sponsor and voting members of the academy received personal invitations to a cocktail reception, followed by screenings of the film. Our goal was to get star power, and who were our stars? Greer Garson, Francis X. Bushman, and Lassie! Wow! We got a strong turnout of members, each with a vote as important as any star's.

It all worked. *To Be Alive* received the nomination, and became the buzz of Hollywood. Not exactly table talk at the Polo Lounge, but definitely cafeteria talk at most of the studios. We were finally in the countdown period to the ceremony, scheduled for the Santa Monica Auditorium on April 18, 1966.

On the afternoon of the event, thinking things were either under control or beyond our ability to change, I was relaxing by the hotel pool. I was interrupted by a frantic Francis Thompson, asking me, "Peter, what if I win? What shall I say? Whom do I thank?"

"Francis," I replied, "let me write your acceptance speech." His reaction to this was one of skepticism, but he reluctantly agreed to look over whatever words of

wisdom I could give him. Now, at last, I had arrived! I would be writing words to be heard around the world, assuming of course, that Francis won.

Actually this was not an entirely new experience. My writing skills had been honed at Johnson Wax, first writing those vital words on product containers advising consumers what to do in the event a product was "ingested internally." Later I graduated to the sacred sanctum of the ad agency producers of Johnson Wax's commercials, where such classic phrases such as "Raid kills bugs dead" were penned.

So I wrote a speech, and out of loyalty to my employer (and with aspirations for



Sam Johnson (left) and Francis Thompson.

moving up the corporate ladder) I loaded it with accolades for the Johnson company and chairman H.F. Johnson, who had selected Francis. Within an hour, I delivered a draft to Francis, with the suggestion that, regardless of what else he said, he should be sure to thank Mr. Johnson, who would be viewing the show from his home.

In 1966, acts of international terrorism were rare, but heavy security had been established outside the Santa Monica auditorium against gate crashers and demonstrators. In addition, there was a rigid rule against anyone except authorized media

taking pictures inside the theater. But I had promised to shoot candids during the ceremonies. And if Francis received the Oscar, I was to get a shot of his accepting the award from presenters Milton Berle and Phyllis Diller.

Things did not go well. My attempts to be an inconspicuous paparazzi with my small Leica camera ended up as close-ups of Julie Andrews' head. The nominee for best actress (for *The Sound of Music*) kept standing up every time I had a good shot in focus.

After putting in a fresh roll of film, I moved into the aisle to catch the Documentary Short Subject winner. Bad decision. From out of nowhere came a very large tuxedo-clad gentleman. Goodbye camera and film, but at least he let me return to my seat.

Milton Berle's announcement that "the winner is *To Be Alive*" brought euphoria to our small group. My wife and I, Sam Johnson and his wife, and Francis and his associates, all whooped and hugged as we pushed Francis out to the aisle and down to the stage.

Francis's acceptance speech will long be remembered, at least in Racine. And probably also in Rochester, NY, the home of **Eastman Kodak**, which that year sponsored almost the entire program. Francis paraphrased the words I had written for him, and continued for what seemed an eternity, heaving accolades on Mr. H.F. Johnson, the Johnson family, the company. He did everything short of making a pitch for their wonderful products.

Long acceptance speeches by Oscar winners are expected and usually tolerated. To the friendly film folks in Rochester, however, Thompson's words were basically a commercial on a show for which Kodak was footing the multimillion-dollar sponsorship fee. Shortly after the ceremony, Johnson Wax received an invoice from Eastman Kodak for \$45,000 "for preempting two minutes of commercial time allocated to Eastman Kodak during the Academy Awards ceremonies." The shock was

(see *CRANE* on page 11)

for the donor. Our search lasted for two

## Maloka in Colombia: South America's First LF Theater

(from **MALOKA** on page 1)

ed. We also had no first-hand knowledge of the subject, because we had no resources for travel to other similar centers.

We closed the deal for an 8/70 projection system with **Iwerks Entertainment** in 1996. Our sales rep was **Therese Andrade**, then Iwerks' vice president of international sales. The degree of creativity shown by Maloka's work team was very valuable. They worked closely with the Iwerks technical team via e-mail. The design was excellent, despite the fact that the engineers and architects had never seen any other LF theaters or interactive centers before Maloka opened its doors to the public.

The initial plans called for a flat-screen theater designed by our own work team. But intuition told us that our community would be much more excited by a dome theater. We confirmed this during a visit to the **Science Place** in Dallas, TX, made possible through the generosity of a Colombian travel agency. Then-president **William Sudduth** and vice president **Liz Bleiberg** shared the experience of launching their dome theater, which has enjoyed great success. On this trip, several other LF leaders offered their advice about building a theater.

We obtained further confirmation later, during the 1997 meeting of the **Association of Science/Technology Centers**, and called our work team in Bogotá to ask that the flat-screen project be suspended. We felt that we needed to start from scratch on a dome design. We were gratified that our architects and engineers, in spite of the interruption, gave us a vote of confidence and started the work anew.

From the beginning of the project we requested estimates and samples from manufacturers that had provided seats for leading LF theaters. Once we tested the sample chairs, we decided that they did not meet our expectations.

Perhaps the only good thing about the chronic back pain I suffer from is that it makes me a serious critic in the area of comfort. This helped us in finding a Colombian company – **Series** – which generates solutions based on very creative indus-

trial design. Over the course of a year and a half they created seven prototype chairs until finally arriving at the model that is in place in the theater today.

Maloka Corporation was created as a nonprofit private entity and must be self-supporting. The dome theater was inaugurated in August 1998, three months before the center opened its doors to the public.

We wanted an appropriate pre-show to share the concept of a dome theater with the community, but we had no monetary resources. We produced one part here in Colombia and Iwerks gave us its technical support in recording a demonstration of the sound system, highlighting the speakers behind the screen. At that time, the cost of such a pre-show was approximately US\$70,000, but we were able to make a wonderful production for free.

Because the center did not have adequate resources and it was very complicated to promote such an unfamiliar idea to the community, we secured the support of Colciencias, the government organization that promotes science and technology. Our promise was that, once the center was running, we would find a permanent sponsor.

We sought out the most prosperous entrepreneurs in the country and proposed that the dome theater be named

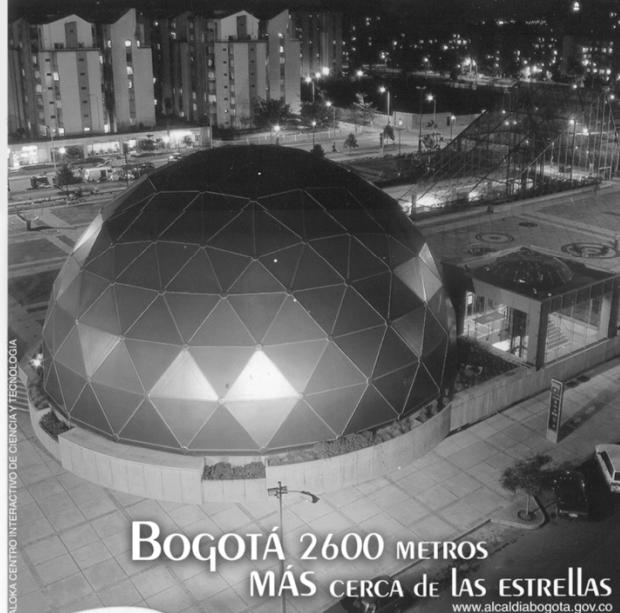
years. **Carlos Ardila Lülle** is the epitome of entrepreneurs in Colombia. He has interests in the beverage, textile, and broadcasting industries and was voted Entrepreneur of the Millennium in Colombia. He has given Maloka his full support, and the theater now bears his name.

Our physical distance from Iwerks' California offices has challenged us to become self-sufficient. Our electronic technicians do the routine maintenance on the projector, and once every two years we receive a visit from an Iwerks engineer. The rest of the maintenance of the dome theater is done completely in house.

As for programming, we have created "film seasons" that integrate films with special exhibits and educational activities. We look for strategic partners relevant to the topic.

(see **MALOKA** on page 9)

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**Maloka** appeared on Bogota's telephone directory in 2000.

**DIRECTORIO TELEFÓNICO 2000**

# Premiering This Month

## Texas: The Big Picture

“It takes a big screen to tell a story as big as Texas. *Texas: The Big Picture* is a brand-new, larger-than-life film that captures the myth, majesty, and magnitude of the Lone Star State from the Panhandle to the Rio Grande and from West Texas to the Gulf of Mexico. Created for the IMAX theater of the **Bob Bullock Texas State History Museum** in Austin, *Texas: The Big Picture* is a new part of the Story of Texas experience.

“From the rugged mountains of Big Bend to its towering city skyscrapers, the Texas landscape is as diverse as the folks who live there. See all types of Texans—even armadillos and horned lizards—who call the Lone Star State home, and find out how Texas trailblazers have used innovation and ingenuity to lead the way in exploration, from the depths of the earth to the far reaches of outer space. This larger-than-life movie puts you in a ‘Texas state of mind,’ daring you to look out at the boundless horizon and dream big.

“Presented by the state of Texas and the **Texas State History Museum Foundation**, *Texas: The Big Picture* is a GSD&M production. Funding was provided by the Texas State History Museum Foundation, **Southwest Airlines**, **ExxonMobil**, and the state of Texas.”

Distributed by the Texas State History

(from **MALOKA** on page 8)

For example, we created the “Season of Flight” to accompany our booking of *To Fly!* We formed a strategic alliance with the Colombian Air Force – FAC – and designed a temporary exhibit that featured an A-37 airplane and many other artifacts from FAC. We contextualized them with an exhibit on the history of flight and the different forms of flight, from insects and birds to space travel. This is now a traveling exhibit and tours the country with “Traveling Maloka.”

We developed many other educational activities, including courses, workshops, seminars, and lectures by experts. An aviation and space science club for ages 8-14

Museum Foundation. Premiering May 3 at the Bob Bullock Texas State History Museum; general release: September 2003.

## Our Country

“*Our Country* transports us through the twentieth century on the wings of country music.

“During the immigrant migration of the early 1900’s, the Jazz Age, World War II, the fabulous fifties, through Sept. 11, 2001, country music has always been a part of America, with its stars and its sound reverberating through the decades.

“*Our Country* traces the development of country music over the past century using rare historical footage, spectacular LF shots filled with today’s country stars, and of course, music ranging from the soulful tunes of Jimmie Rodgers, the father of country music, to the jazzy influences in *16 Tons*, to the patriotic climax of *Living in the Promised Land*, sung by Lee Ann Womack.

“Over 50 of country music’s top stars, including **Dolly Parton**, **Alan Jackson**, and **Dwight Yoakam**, perform classic songs of the past 100 years in settings as varied as the canyons of Utah, the mountains of Appalachia, the deserts of California, and the stage of the **Grand Ole Opry**.

“*Our Country* is about America: its trials, tribulations, and triumphs. It is about

the wonderful mix of people and music that has created the quilt that is now called simply ‘country.’ It is about the spirit of a people who created a new nation full of hope and dreams. It is about you and me.”

Produced by **Gaylord Entertainment** and distributed by **Giant Screen Films**. Premiering May 28, 2003 at the **Regal Opry Mills IMAX Theatre** in Nashville, TN.



LeAnn Rimes performs in *Our Country*

was also formed.

During the “Season of the Sea,” tied to *The Living Sea*, we developed a similar alliance and exhibit with the Colombian Navy.

Generally we have ten shows a day of *The Living Sea*, *Everest*, *3D Mania*, and *Cosmic Voyage*. We also have two additional shows, early in the morning, reserved for school groups. We enjoy a large and faithful clientele.

Maloka is presently the only LF theater in South America and it has received two MAC Awards from the **Giant Screen Theater Association**: Outstanding Theater Launch and Outstanding Advertising for *Everest*.

The theater’s dome stands as an icon for Bogotá and for the country, and has won many architectural awards. It has been featured on the cover of magazines and on the 2000 telephone directory. It represents building the future through education, scientific and technological achievement, and social and economic development. We have many Colombian and international visitors, all of them fascinated by their adventure in science and technology.

Dr. Elizabeth Hoyos Trujillo is founder and director of Maloka.

# THE **LF EXAMINER** INDEX

## April 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.  
 Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Screens			
		Gross	Cume	Gross	Cume	Cume	Wks	Dom	Intl	Tot
4/1/2003	LionKing	367,849	15,181,870			15,181,870	14	57	57	
4/3/2003	SpaceSta	337,278	35,292,121	178,438	12,410,483	47,702,604	51	38	27	65
	Trex	81,924	42,701,960	73,366	32,353,466	75,055,427	229	5	11	16
	SAA	52,165	14,354,447	30,491	4,421,344	18,775,791	112	10	9	19
	HaunCast	25,488	5,823,127	62,578	9,415,062	15,238,189	109	3	9	12
	E3D	9,069	6,791,473	42,442	29,572,952	36,364,425	214	2	9	11
	Apollo13	7,567	1,489,238			1,489,238	28	4		4
	Extreme	4,225	12,397,092	4,385	12,783,569	25,180,661	212	3	5	8
	Galapago	3,981	13,982,332	5,837	5,191,978	19,174,310	177	3	1	4
	AlienAdv	3,712	4,262,418	43,761	9,850,136	14,112,554	189	1	7	8
	CTPA	1,775	3,006,415	8,448	2,649,318	5,655,733	95	1	4	5
4/8/2003	LionKing	339,467	15,520,576			15,520,576	15	14		14
4/10/2003	SpaceSta	325,946	35,580,234	194,823	12,614,308	48,194,542	52	35	26	61
	Trex	71,742	42,769,452	78,242	32,425,892	75,195,344	230	6	10	16
	SAA	50,062	14,404,509	63,836	4,485,180	18,889,688	113	10	9	19
	HaunCast	26,130	5,894,257	63,272	9,478,334	15,372,591	110	3	7	10
	E3D	9,564	6,801,037	45,272	29,618,224	36,419,261	215	2	9	11
	Apollo13	6,742	1,492,468			1,492,468	29	3		3
	Galapago	6,460	13,987,295	6,567	5,198,057	19,185,351	178	4	1	5
	Extreme	4,204	12,401,296	3,603	12,787,172	25,188,468	213	3	6	9
	AlienAdv	3,876	4,266,294	44,280	9,894,416	14,160,710	190	1	6	7
	CTPA	1,038	3,007,388	2,859	2,669,554	5,676,942	96	2	2	4
4/15/2003	LionKing	96,549	15,563,397			15,563,397	16	14		14
4/17/2003	GOTA	2,215,290	2,215,290			2,215,290	1	97		97
	SpaceSta	341,301	36,033,516	194,471	12,818,589	48,852,105	53	29	26	55
	Trex	96,495	42,876,477	72,818	32,500,007	75,376,485	231	4	8	12
	SAA	31,230	14,435,739	39,504	4,524,684	18,960,423	114	10	9	19
	HaunCast	25,900	5,920,157	65,400	9,543,734	15,463,891	111	3	9	12
	E3D	9,200	6,810,237	43,000	29,661,224	36,471,461	216	2	9	11
	Galapago	5,460	13,992,472	14,141	5,214,536	19,207,008	179	4	1	5
	Extreme	4,130	12,405,426	25,622	12,812,794	25,218,220	214	3	6	9
	AlienAdv	3,500	4,269,794	45,200	9,939,616	14,209,410	191	1	7	8
	Apollo13	3,083	1,495,300	24,869	43,725	1,539,025	30	1	1	2
	CTPA	2,030	3,010,243	5,753	2,677,561	5,687,804	97	1	2	3
4/22/2003	LionKing	58,480	15,621,102			15,621,102	17	14		14
4/24/2003	GOTA	2,050,840	4,266,130			4,266,130	2	97		97
	SpaceSta	398,071	36,511,002	257,896	13,234,380	49,745,382	54	30	25	55
	Trex	131,886	43,166,059	90,070	32,634,933	75,800,992	232	6	8	14
	HaunCast	68,195	5,988,352	101,812	9,645,546	15,633,898	112	4	9	13
	SAA	56,377	14,492,116	32,276	4,556,960	19,049,076	115	10	9	19
	E3D	15,935	6,826,172	35,000	29,696,224	36,522,396	217	2	9	11
	Extreme	9,777	12,415,203	11,183	12,823,977	25,239,180	215	3	6	9
	Galapago	5,759	14,000,967	9,465	5,235,306	19,236,273	180	6	2	8
	Apollo13	3,730	1,503,330	25,868	64,505	1,567,835	31	3	1	4
	AlienAdv	2,775	4,272,569	56,576	9,996,192	14,268,761	192	1	7	8
	CTPA	2,536	3,015,219	9,381	2,699,431	5,714,650	98	2	1	3
4/29/2003	LionKing	39,491	15,650,484			15,650,484	18	14		14

(from **STASSEN** on page 3)

But that argument does not hold up. All the recent Hollywood releases have averaged less than \$200,000 per screen worldwide. Sure, the prints are free, but the huge marketing budgets don't seem to be doing much good. An independent LF release grossing less than \$200,000 per screen would have a tough time getting booked in more than a handful of venues. Since most of the successful independent films average much more than \$200,000 per theater and generate more revenues for the theaters than the Hollywood films, why aren't we getting a bigger cut of the revenues? The current lease rates are simply unacceptably low. The business model

does not work for producers and distributors.

Obviously there is no easy solution to any of these issues. Without Hollywood films, most commercial LF venues in North America would close their doors. Audiences have come to expect better films, but how do we raise the bar when we cannot even recoup our ridiculously low production budgets? Our salvation can only come from the rapid expansion of the theater network, but the only real potential for short-term growth is in the commercial sector. How do we do that if the business model doesn't really work, and how do we do that without many more Hollywood films, thereby killing

original independent 15/70 productions? It feels like a hopeless, lose/lose situation.

But then again, audiences love this format and I still firmly believe that the viability of our industry depends on the short-term development of high-resolution LF digital projection systems that will be cheaper to build and much less expensive to operate than the current film technology. Can this happen before most of us bite the dust?

Time will tell!

*Ben Stassen is president of nWave Pictures and directed SOS Planet, Haunted Castle, Alien Adventure, Encounter in the Third Dimension, and Thrill Ride. He lives and works in Brussels, Belgium.*

(from **CRANE** on page 7)

short-lived. At the bottom of the page was written, "April Fool! Congratulations on snaring an Oscar, from your friends at the Home of the Yellow Box," followed by signatures of the Kodak group who had tried (unsuccessfully) to obtain a nomination for their World's Fair film, *The Searching Eye*, produced by Saul Bass.

Francis Thompson graciously permitted the Johnson company to display the Oscar in its office lobby for several months. *To Be Alive*, in its 70mm anamorphic single

print, was donated to the United Nations and became its feature attraction at Expo '67 in Montreal. Also in 1967, the Johnson Wax pavilion from the New York World's Fair was relocated to Racine, next to the company headquarters, where *To Be Alive* was screened daily as part of the company's visitor tour program for many years.

As for me, I followed the film to Expo '67, where a French sound track was added, and it played for the crowds attending this great world's fair. And it was there

(from **SHORTS** on page 24)

um, the Nature Conservancy, and the California Latino Legislative Caucus sponsored an Earth Day event at the **Esquire IMAX Theatre** in Sacramento, CA, on April 22. The event included a screening of *Ocean Oasis*, made for the museum by **Summerhays Films**, which was recognized for its "contribution to protecting areas of Baja California and the Sea of Cortes."

Guests included state senator **Denise Ducheny** and other members of the California state legislature.

#### **Dalsa unveils 4K camera at NAB**

At the **National Association of Broadcasters** convention in April, Ontario-based **Dalsa Corporation** unveiled its 4K digital video camera designed specifically for cinematographers. The camera uses a 4K-by-2K chip that is the same size as a 35mm film frame, accepts standard 35mm PL-mount lenses, and uses a precision reflex viewing

system. With eight million pixels, the sensor has four times the resolution of HDTV, and is also not limited to a fixed frame rate, making it capable of slow motion photography.

#### **Almost free *Living Sea* DVD**

Want a copy of MacGillivray Freeman Films' *The Living Sea* on DVD, but don't want to shell out \$16.99? Buyers of select items from Microsoft, Amazon.com, Gateway, or Dell Computers, will receive a free copy Microsoft's "Do Amazing Things" DVD. In addition to promotional pitches for Windows XP, the disc includes MFF's 1995 LF film in its entirety (but without the extras that are on the regular DVD). The disc also contains high-def versions of three shorts from the BMW Films series, *The Hire* and other material.

The DVD can be ordered directly from Microsoft.com for the price of shipping.

that I became acquainted with the talented Canadians who later formed the **MultiScreen Company**, which later became **Imax Corporation**.

But you already know that story. (LF Examiner, February 2002.)

*Peter Crane has been active in the LF industry for more than 30 years. After the 1964-65 World's Fair in New York, he worked for Disney's W.E.D Enterprises for three years. In 1971 he founded Peter Crane Associates, which has been involved with the development of more than 50 LF theaters.*

#### **Asteroid named for Mr. Rogers**

The **Carnegie Science Center** in Pittsburgh, PA, has taken the lead in having an asteroid named after the late Fred Rogers, popular host of the long-running children's show, *Mister Rogers' Neighborhood*, and a Pittsburgh native. **John G. Radzilowicz**, director of Carnegie's **Buhl Planetarium and Observatory**, suggested that asteroid #26858 be named for Rogers, and the International Astronomical Union has agreed.

The only astronomical objects named for people are comets, asteroids, and surface features like craters on the Moon. The honor cannot be bought; it is based on merit as judged by the international astronomy community. There are currently about 30,000 known asteroids, and approximately 9,000 have names.

Rogers, who died in February, appears in the science center's signature LF film, *Pittsburgh's Big Picture*.



\* New listing.

Underlined titles are 3D

Updated information is printed in bold.  
Unless noted, all films are being shot in  
15/70 and will run about 40 minutes.

### **The Lion's Roar (formerly *Roar: Lions of the Kalihari*)**

*Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; script: Eleanor Grant; score: James Levine; executive producer: Lisa Truitt. Release: Fall 2003.*

— Picture is locked.  
— All aspects of post production are approaching completion.

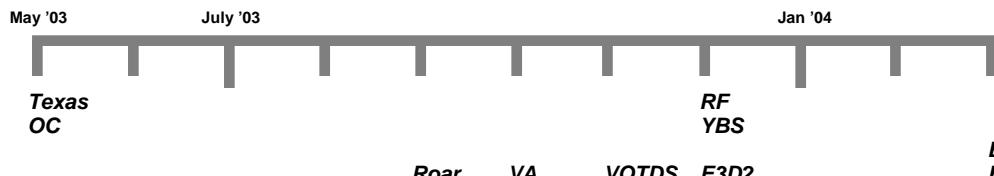
### **Virtual Actors featuring The Boxer (wt)**

*TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; based on a story by Kaveh Kardan. 3D. Release: Fall 2003.*

— Picture is locked.  
— Film recording is in progress.  
— Sound will be recorded at Skywalker Sound this summer.  
— Expect to show completed film at GSTA conference in September.

### **Volcanoes of the Deep Sea**

*Volcanic Ocean Films; distributor: Stephen Low Distribution; director: Stephen Low; DP: William Reeve; script: Alex Low; chief scientist: Richard Lutz; line producers: Lily Antonecchia, Dougal Caron; producer: Pietro Serapiglia; executive producer: Alex Low. Release: Fall 2003.*



- Principal photography is complete.
- Editing is in progress.

### **Encounter in the Third Dimension 2**

(wt)

*nWave Pictures; distributor: nWave Pictures Distribution; director, story, executive producer: Ben Stassen; DP: Sean Phillips; animation: Movida/Trix; writer: Kurt Frey; producers: Charlotte Huggins, Caroline van Iseghem. Cast: Stuart Pankin. 3D. Release: late 2003.*

- Spring: Voice recording, compositing live actors into digital environments.
- 60% of film recording is done.
- Sound will be recorded this summer.
- Expect to show completed film at GSTA conference in September.

### **Red Flag\* (wt)**

A look inside the U.S. Air Force's air combat training school.

*Stephen Low Productions; distributor: Montreal Pacific Films, Inc., K2 Communications; director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird, K2 Communications. Release: December 2003.*

- The premiere film for the Smithsonian's extension of the National Air and Space Museum at Dulles Airport in Virginia.

### **The Young Black Stallion**

*Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamini, Patrick Elias, Richard Romanus. Release: Dec. 25, 2003.*

- Principal photography is complete.
- Editing is in progress.

### **Sacred Planet**

*Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 2004.*

- Principal photography is complete. Post production has begun.

### **Birds of Prey**

*Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive produc-*



George Casey filming for Forces of Nature after the August 1999 earthquake in Adapazari, Turkey.

July '04

Jan. '05

July '05

SP

Trains

Brain

Vikings

**Greece HOI** **Siberia** **NASCAR Vikings** **Aladdin** **Manatee**

er: Roy E. Disney. Release: Spring 2004.

— Principal photography began last fall and is nearly complete.

### Forces of Nature: Natural Disasters

*National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: Spring 2004.*

— Filming of earthquake scientists in Turkey, set for March, has been delayed by war.  
— April: Filmed in Tornado Alley in the Midwest U.S.  
— Editing has begun.

### Greece: Secrets of the Past (wt)

*MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: Spring 2004.*

— Filming will resume in September and October.



Sean Casey (at camera) and Steve Ford filming the Turkish earthquake.

# Bookings: May 2003 by Film

## 798 bookings of 94 films in 269 theaters

**L**istings shown in bold face below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are **not** warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
AEK	Katowice IT	7/5/02	1/4/04	ATSOT	Tallahassee	3/31/03	9/28/03	Bears	Louisville	3/29/03	11/29/03
	Krakow IT	12/15/01	6/11/03		Vantaa	2/6/03	2/6/04		Milwaukee	2/28/03	10/28/03
	Moscow	4/4/03	10/03		Goteborg	10/2/01	10/04		Montreal VP	4/18/03	12/18/03
	<b>Prague IT</b>	<b>3/20/03</b>	<b>3/19/04</b>		<b>Katowice IT</b>	<b>9/6/02</b>	<b>6/30/03</b>		<b>Munich</b>	<b>4/1/03</b>	<b>3/31/04</b>
	<b>Singapore GV</b>	<b>11/21/02</b>			<b>Nuremberg</b>	<b>12/22/01</b>	<b>6/30/03</b>		New York AMNH	4/11/03	2/14/04
Africa	<b>Berlin Disc</b>	<b>4/1/00</b>		Beavers	Baltimore	6/23/02	9/1/03	Beavers	Oklahoma City	3/6/03	9/30/03
	Nuremberg	12/15/01	12/31/03		Calgary SC	7/28/01	8/1/03		Orlando SC	2/15/03	10/15/03
	<b>Sioux Falls</b>	<b>5/24/03</b>	<b>5/30/03</b>		Edmonton Ody	2/1/02	6/30/03		Pensacola	3/20/03	11/20/03
AIWC	Toronto OP	9/23/02	6/15/03		Hull	3/03	8/03		Philadelphia	2/14/03	10/14/03
	Johannesburg ISA	2/02	9/9/03		Myrtle Beach	1/1/03	6/03		Pittsburgh CSC	2/21/03	10/21/03
	AJ	Hong Kong	10/18/00	8/31/03	Parker	8/31/02	8/31/03		Portland	3/7/03	10/07/03
Alamo	San Diego RHF	10/5/01	6/30/03	Portland	11/1/02		Bugs	Regina	2/14/03	10/21/03	
	Vancouver SW	3/15/03	6/30/03	Reno Fleisch	9/23/02	5/23/03		San Antonio 2D	2/14/03	10/14/03	
	San Antonio 2D			Seattle Dome	11/25/02	11/25/03		San Diego RHF	2/14/03	10/14/03	
Alaska	<b>Dwingeloo</b>	<b>5/1/03</b>	<b>9/30/03</b>	<b>Sioux Falls</b>	<b>5/24/03</b>	<b>9/26/03</b>		San Jose	4/9/03	12/9/03	
	Lucerne	2/2/02	6/1/03	Sioux Falls	5/24/03	9/30/03		Singapore SC	4/22/03	12/22/03	
	Myrtle Beach	4/1/03	4/1/04	Sydney WBS	2/03	2/04		Speyer Imax	3/27/03	11/27/03	
ALBT	Oulu	5/1/03	4/30/04	Vancouver SW	6/29/02	6/03		Spokane	3/6/03	10/6/03	
	Spokane	3/15/02	6/15/03	Yellowstone	6/1/02	6/1/03		Stockholm	5/9/03	2/9/04	
	Sydney WBS	11/1/02		<b>Salt Lake City CP</b>	<b>4/11/03</b>	<b>3/31/04</b>		Tampa MOSI	2/14/03	10/14/03	
AlienAdv	Tokorozawa	10/1/02	12/31/03	San Jose	10/3/02	5/3/03	Beavers	Tempe Imx	3/1/03	11/1/03	
	<b>Vancouver Imx</b>	<b>4/17/03</b>	<b>10/9/03</b>	Taranto	6/22/02	6/21/03		Virginia Beach	3/20/03	11/20/03	
	Berlin Disc	12/1/02	6/1/03	Valencia Spn	9/1/01	7/30/03		Winnipeg	2/14/03	10/14/03	
AllAcces	Lubbock	2/14/03	6/14/03	Bristol	3/18/03	8/18/03		Barcelona	11/26/01	12/31/03	
	Melbourne WBS	2/27/03		<b>Chicago Imx</b>	<b>5/16/03</b>	<b>11/16/03</b>		<b>Branson</b>	<b>3/14/03</b>	<b>6/1/03</b>	
	Milwaukee	12/26/02	6/15/03	<b>Dallas Cmk</b>	<b>4/4/03</b>	<b>8/4/03</b>		Brussels	9/5/01	6/30/03	
AlienAdv	Stockholm	9/20/02	9/20/03	<b>Garden City</b>	<b>5/26/03</b>	<b>12/26/03</b>		Cleveland	3/15/03	9/30/03	
	Sydney WBS	3/6/03		<b>Hampton</b>	<b>5/23/03</b>	<b>11/23/03</b>		<b>Memphis Pink</b>	<b>5/21/03</b>	<b>9/1/03</b>	
	Toronto OP	5/18/02	11/30/03	<b>Kansas City Sci</b>	<b>4/7/03</b>	<b>1/8/04</b>		<b>Paris Geo</b>	<b>4/3/02</b>	<b>7/1/03</b>	
AllAcces	Barcelona	4/1/03	4/30/04	<b>Little Rock</b>	<b>5/1/03</b>	<b>11/1/03</b>		<b>Poitiers Imax</b>	<b>2/1/02</b>	<b>1/31/04</b>	
	Berlin CS	3/1/00		<b>London ONT</b>	<b>5/1/03</b>	<b>11/1/03</b>		<b>Sudbury</b>	<b>5/5/03</b>	<b>6/30/04</b>	
	Kuala Lumpur NP	6/1/02	5/30/03	<b>Melbourne WBS</b>	<b>4/11/03</b>	<b>4/11/04</b>		<b>Sydney WBS</b>	<b>3/14/02</b>	<b>3/04</b>	
Amazon	Lehi	10/29/02	11/30/03	New Orleans	3/12/03	8/12/03	Bugs	<b>Syracuse</b>	<b>10/1/02</b>		
	Madrid	3/26/03	3/31/04	<b>Providence Imx</b>	<b>5/19/03</b>	<b>11/19/03</b>		Taipei AM	7/5/01	8/14/03	
	Poitiers 870 3D	2/1/00	8/31/03	<b>Quebec</b>	<b>5/16/03</b>	<b>11/16/03</b>		<b>Alexandria</b>	<b>10/16/02</b>	<b>10/15/03</b>	
Antarc	Taipei AM	6/16/02	6/15/03	<b>Sacramento Imx</b>	<b>5/19/03</b>	<b>11/19/03</b>		Fort Worth	1/7/03	12/31/03	
	<b>Wuerzburg</b>	<b>8/9/02</b>	<b>6/30/03</b>	<b>Sydney WBS</b>	<b>4/11/03</b>	<b>4/11/04</b>		Karlshamn	4/15/03	9/14/04	
	<b>Bratislava</b>	<b>5/13/03</b>	<b>5/14/04</b>	<b>Tulsa Cmk</b>	<b>4/4/03</b>	<b>8/4/03</b>		<b>Sioux Falls</b>	<b>2/1/03</b>	<b>5/23/03</b>	
Apollo13	Natick JF	8/22/02	8/21/03	<b>Vancouver Imx</b>	<b>4/16/03</b>	<b>10/11/03</b>	CDS	Vantaa	9/1/02	8/31/03	
	Espinho	8/1/02	8/10/03	<b>Washington NMNH</b>	<b>3/14/03</b>	<b>8/11/03</b>		Washington NASM	3/10/03	3/05	
	Houston MNS	2/21/03	6/5/03	<b>Amneville Gau</b>	<b>5/1/03</b>	<b>12/31/03</b>		Amneville Gau	6/1/02	5/31/03	
AR	Madrid	<b>9/1/02</b>	<b>9/1/03</b>	<b>Atlanta FMNH</b>	<b>8/1/02</b>	<b>5/31/03</b>		Birmingham UK	9/29/01	12/03	
	<b>Melbourne WBS</b>	<b>2/03</b>	<b>2/04</b>	<b>Berlin CS</b>	<b>1/21/00</b>	<b>8/31/03</b>		Bratislava	10/31/02	10/30/03	
	<b>Sydney WBS</b>	<b>2/03</b>	<b>2/04</b>	<b>Birmingham AL</b>	<b>11/29/02</b>	<b>5/31/03</b>		Katowice IT	12/6/02	12/05/03	
Apollo13	Toronto OP	4/1/03	3/31/04	<b>Boston NEA</b>	<b>9/26/02</b>	<b>8/31/03</b>		Krakow IT	7/12/02	7/11/03	
	<b>Grand Rapids JLT</b>	<b>4/23/03</b>	<b>6/30/03</b>	<b>Bratislava</b>	<b>4/17/03</b>	<b>10/31/03</b>		Kuwait City	12/25/00	12/31/03	
	Huntsville	5/23/03	<b>11/23/03</b>	Fort Lauderdale	10/5/02	9/30/03		London BFI	10/20/02	10/19/03	
AR	<b>Indianapolis WR</b>	<b>5/26/03</b>	<b>9/7/03</b>	<b>Garden City</b>	<b>5/23/03</b>	<b>9/18/03</b>	CRA	Malta	9/1/02	8/31/03	
	KSC 1	9/20/02	12/04	<b>Krakow IT</b>	<b>11/15/02</b>	<b>6/30/03</b>		Melbourne WBS	6/22/01	12/04	
	<b>Miami Imx</b>	<b>5/19/03</b>	<b>10/5/03</b>	<b>Madrid</b>	<b>10/24/01</b>	<b>8/31/03</b>		Nuremberg	2/12/03	2/11/04	
AR	Moscow	4/4/03	10/03	<b>Munich</b>	<b>1/17/02</b>	<b>8/31/03</b>		Poitiers Imax 3D	2/1/01	1/06	
	Raleigh Exp	5/23/03	7/27/03	<b>Washington NMNH</b>	<b>11/2/02</b>	<b>8/31/03</b>		<b>Saitama</b>	<b>3/8/03</b>	<b>6/1/03</b>	
	Seattle PSC 1	9/20/02	8/16/03	Atlanta FMNH	3/29/03	11/14/03		<b>Singapore GV</b>	<b>4/1/03</b>		
AR	<b>Spokane</b>	<b>4/1/03</b>	<b>6/1/03</b>	Birmingham AL	3/2/03	11/22/03	DIS	Sydney WBS	6/22/01	12/03	
	<b>Winnipeg</b>	<b>3/17/03</b>	<b>8/31/03</b>	Boston MOS	2/14/03	10/14/03		Bratislava	10/31/02	10/30/03	
	Copenhagen	2/3/03	8/3/03	Branson	3/15/03	3/15/04		Huntsville	5/1/01	4/04	
AR	<b>Hull</b>	<b>4/1/03</b>	<b>10/1/03</b>	Calgary EC	2/21/03	10/21/03		Norwalk	1/17/03	6/12/03	
	Hutchinson	1/10/03	9/10/03	Cape Town ISA	3/21/03	10/21/03		Dayton	6/1/02	7/30/03	
	Jakarta	12/6/02	12/6/03	Charlotte	3/20/03	11/20/03		Laie	5/1/01		
AR	Montreal VP	10/11/02	5/10/03	Chicago MSI	2/14/03	10/14/03	Discov	Nuremberg	8/15/02	8/14/03	
	<b>Myrtle Beach</b>	<b>3/9/03</b>	<b>9/9/03</b>	Cincinnati	2/14/03	10/14/03		Pitea	5/15/03	5/04	
	<b>Paris Geo</b>	<b>4/11/03</b>	<b>4/11/04</b>	Copenhagen	5/15/03	1/15/04		Seattle Dome	5/25/02	5/24/03	
AR	Quebec	2/11/03	9/10/03	Duluth	2/14/03	10/14/03		Sioux Falls	2/1/03	5/23/03	
	<b>Sandy</b>	<b>4/18/03</b>	<b>10/18/03</b>	Fort Lauderdale	3/8/03	11/8/03		Tallahassee	3/31/03	8/31/03	
	<b>Shakopee</b>	<b>5/10/03</b>	<b>11/1/03</b>	Fort Worth	2/28/03	10/28/03		Warsaw IT	10/31/02	5/31/03	
AR	Singapore SC	1/4/03	7/4/03	Hague	2/14/03	10/14/03	Dolphins	Wuerzburg	12/1/02	11/30/03	
	<b>Sydney WBS</b>	<b>4/1/03</b>	<b>10/1/03</b>	Kansas City Zoo	4/26/03	12/26/03		Bournemouth She	2/21/03	2/28/04	

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
E3Dcc	Bratislava	1/15/03	1/31/04	London ONT	Denver CC Reg	4/11/03	8/03	London ONT	Leon Exp	12/1/02	5/31/03	
	London SM	7/20/02	6/30/03		Dublin Reg	4/11/03	8/03		London SM	8/9/02	8/31/03	
	Madrid	10/26/00			Edmonton FP	4/11/03	8/03		Louisville	10/11/01	10/31/03	
	Malta	3/1/02	7/31/03		Halifax	4/11/03	8/03		Madrid	11/6/02	10/31/03	
	Munich	1/15/01	6/30/03		Honolulu Con	4/11/03	8/03		Manchester UCI	10/12/01	5/03	
	Natick JF	7/1/02	12/31/03		Houston Reg	4/11/03	8/03		Melbourne WBS	10/7/02	10/31/03	
	<b>Sinsheim</b>	<b>5/16/03</b>	<b>10/31/03</b>		Indianapolis WR	4/11/03	8/03		Miami Imx	3/1/03	6/30/03	
	Vienna LFC	6/7/02	6/26/03		Irvine Reg	4/11/03	8/03		Munich	4/18/02	6/30/03	
	Copenhagen	12/1/00	5/31/03		King of Prussia Reg	4/11/03	8/03		Natick JF	11/15/02	11/30/03	
	<b>Jupiter Crn</b>	<b>5/16/03</b>	<b>9/30/03</b>		Langley FP	4/11/03	8/03		Nuremberg	7/4/02	7/31/03	
EMSH	<b>Pitea</b>	<b>1/15/01</b>	<b>1/1/04</b>	Oakland	Lehi	4/11/03	8/03	Oakland	Oakland	8/30/02	6/30/03	
	Stockholm	5/5/00	6/30/03		Lincolnshire Reg	4/11/03	8/03		<b>Philadelphia</b>	<b>4/11/03</b>	<b>4/30/04</b>	
	Syracuse	9/14/02	5/31/03		London BFI	4/11/03	8/03		Phoenix	8/1/02	8/1/03	
	Castle Rock	3/9/2			London SM	4/11/03	8/03		<b>Pittsburgh CSC</b>	<b>10/11/02</b>	<b>6/19/03</b>	
	Birmingham AL	5/15/03	11/30/03		Los Angeles Loe	4/11/03	8/03		<b>Providence Imx</b>	<b>2/27/03</b>	<b>7/31/03</b>	
	Bournemouth She	11/8/02	5/7/03		Los Angeles NA	4/11/03	8/03		Roanoke	10/1/02	5/31/03	
	<b>London BFI</b>	<b>5/26/03</b>	<b>12/31/03</b>		Manchester UCI	4/11/03	8/03		Sagamihara	10/19/02	5/31/03	
	London SM	5/3/03	12/31/03		Mississauga FP	4/11/03	8/03		San Jose	11/6/02	10/31/03	
	Moscow	4/4/03	10/03		Montreal FP	4/11/03	8/03		Speyer Dome	6/6/02	12/31/03	
	Mumbai	4/5/02	5/4/03		Nashville Reg	4/11/03	8/03		Stockholm	11/30/01	6/30/03	
Everest	Penrith	10/1/01	9/30/03		Natick JF	4/11/03	8/03		Sydney WBS	7/22/02	10/03	
	Pitea	9/20/02	9/15/03		New Rochelle Reg	4/11/03	8/03		Taichung NMNS	7/1/02	7/31/03	
	Prague IT	3/03	9/03		New York Loe	4/11/03	8/03		Taipei AM	5/1/02	5/10/03	
	Raleigh Exp	3/14/03	9/27/03		Newport	4/11/03	8/03		<b>Tampa MOSI</b>	<b>5/23/03</b>	<b>11/30/03</b>	
	Tel Aviv NL	11/26/02	11/25/04		Ontario Reg	4/11/03	8/03		Tijuana	8/17/02	8/31/03	
	<b>Extreme</b>	<b>Berlin Disc</b>	<b>5/2/00</b>		Providence Imx	4/11/03	8/03		<b>Toronto OSC</b>	<b>10/12/01</b>		
	Bradford	2/15/03	11/15/03		Rochester Cmk	4/11/03	8/03		Valencia Spn	11/1/02	5/31/03	
	<b>Garden City</b>	<b>5/23/03</b>	<b>11/23/03</b>		Sacramento Imx	4/11/03	8/03		<b>Vancouver Imx</b>	<b>10/11/02</b>	<b>6/30/03</b>	
	<b>Manchester UCI</b>	<b>2/28/03</b>	<b>7/31/03</b>		San Antonio 3D	4/11/03	8/03		Vienna LFC	6/7/02	6/26/03	
	<b>Moscow</b>	<b>4/4/03</b>	<b>4/4/04</b>		San Francisco Loe	4/11/03	8/03		<b>Woodridge Cmk</b>	<b>3/14/03</b>	<b>1/31/04</b>	
FOK	<b>Nuremberg</b>	<b>12/22/01</b>	<b>6/30/03</b>		Seattle PSC 2	4/11/03	8/03		Xalapa	12/1/02	12/31/03	
	Seattle Dome	5/24/02	5/27/03		Tempe Imx	4/11/03	8/03		San Simeon	8/17/96		
	Speyer Imax	5/1/00			Toronto FP	4/11/03	8/03		<b>Berlin Disc</b>	<b>4/1/02</b>	<b>4/30/04</b>	
	<b>Speyer Imax</b>	<b>2/8/02</b>	<b>9/1/03</b>		Tulsa Cmk	4/11/03	8/03		Honolulu Con	5/1/00	6/30/03	
	<b>Vancouver Imx</b>	<b>4/17/03</b>	<b>6/30/03</b>		Valencia Reg	4/11/03	8/03		Amneville Gau	3/1/03	3/1/04	
	<b>Branson</b>	<b>3/14/03</b>	<b>6/1/03</b>		West Nyack Imx	4/11/03	8/03		Fort Worth	1/10/03	1/9/04	
	<b>Cathedral City</b>	<b>2/7/03</b>	<b>5/31/03</b>		Woodbridge FP	4/11/03	8/03		Houston MNS	2/21/03	6/5/03	
	<b>Kuwait City</b>	<b>4/17/00</b>	<b>12/31/03</b>		Woodridge Cmk	4/11/03	8/03		Melbourne WBS	9/12/02		
	Bangkok	3/1/02	12/31/03	India	Amneville Gau	10/30/01	6/30/03		<b>Paris Geo</b>	<b>4/1/03</b>	<b>3/31/04</b>	
	Brussels	5/2/01	6/03		<b>Bangkok</b>	<b>2/8/02</b>	<b>6/30/03</b>		Sydney WBS	9/12/02		
Galapago	<b>Grand Rapids JLT</b>	<b>4/20/03</b>	<b>5/20/03</b>		Barcelona	5/7/02	5/7/03		<b>Apple Valley Imx</b>	<b>5/16/03</b>	<b>11/15/03</b>	
	Halifax	6/14/02	6/13/03		Belfast She	10/17/02	10/31/03		Cape Town ISA	10/11/02	10/04	
	<b>Krakow IT</b>	<b>4/11/03</b>	<b>4/10/04</b>		Berlin CS	4/5/01	6/30/03		Dallas Cmk	2/21/03	8/03	
	Quebec	10/11/02	10/10/03		Berlin Disc	4/5/01	6/30/03		London BFI	9/14/02	9/14/03	
	<b>Sinsheim</b>	<b>3/10/01</b>	<b>12/31/03</b>		Bradford	1/1/02	5/31/03		Malta	12/15/02	5/03	
	Warsaw IT	7/12/02			Bristol	8/25/01	10/31/03		Nuremberg	3/1/03	9/1/03	
	Washington NMNH	10/27/99			Galveston	9/9/01	6/03		Rochester Cmk	2/21/03	8/03	
	<b>Berlin Disc</b>	<b>4/1/02</b>	<b>3/31/04</b>		Goteborg	4/15/03	4/30/04		Taipei MCRC	7/1/02	7/1/03	
	Cathedral City	3/15/02	6/30/03		<b>Las Vegas Imx</b>	<b>3/12/02</b>	<b>10/31/03</b>		Toronto OP	5/1/03	12/31/04	
	<b>Hong Kong</b>	<b>4/1/03</b>	<b>9/30/03</b>		Lehi	10/22/02	11/30/03		Tulsa Cmk	2/21/03	8/03	
GC	Jackson MS	2/28/03	8/28/03		London BFI	12/1/01	8/30/03		<b>Umhlanga ISA</b>	<b>3/14/03</b>	<b>9/13/03</b>	
	Katoomba	6/1/02	5/31/03		Madrid	6/12/02	6/30/03		Vancouver Imx	12/25/02	5/03	
	Las Vegas Imx	2/6/03	9/6/03		Manchester UCI	9/1/02	2/04		Victoria	1/4/03		
	Mobile	12/1/02	12/31/03		Melbourne WBS	9/13/01	8/04		Wuerzburg	12/6/02	5/03	
	<b>Nuremberg</b>	<b>12/1/02</b>	<b>12/31/03</b>		San Antonio 3D	6/7/02	6/30/03		<b>Apple Valley Imx</b>	<b>1/17/03</b>	<b>12/22/03</b>	
	Ontario Reg V	9/13/02	9/12/03		Sydney WBS	9/20/01	8/04		Bochum IM	8/1/02	7/31/04	
	Sacramento Imx	3/1/03	8/31/03		<b>Tokyo Sei</b>	<b>3/22/03</b>	<b>6/30/03</b>		Townsville	7/19/02	7/18/03	
	Seoul	12/21/02	6/21/03		Wuerzburg	12/1/01	5/31/03		<b>ITD</b>	<b>Ahmedabad</b>	<b>10/23/02</b>	<b>10/23/03</b>
	Shanghai Dome	1/31/03	1/30/04		Aguascalientes	5/23/02	5/31/03		Boston NEA	12/6/01		
	Tianjin	2/1/03	1/31/04		Baltimore	3/2/02	10/31/03		Calgary FP	5/31/02	5/30/03	
GOTA	Addison Mar	4/11/03	8/03		Barcelona	5/7/02	5/7/03		Chattanooga	5/3/96	5/3/03	
	Apple Valley Imx	4/11/03	8/03		Birmingham UK	9/29/01	6/30/03		Katowice IT	7/5/02	7/4/03	
	Baltimore	4/11/03	8/03		Bratislava	10/29/02	10/31/03		Kuwait City	12/25/00	12/03	
	Birmingham UK	4/11/03	8/03		Bristol	10/15/01	8/31/03		Manchester UCI	10/1/02	9/30/03	
	Boise Reg	4/11/03	8/03		Brussels	5/1/02	5/03		<b>Prague IT</b>	<b>3/20/03</b>	<b>3/19/04</b>	
	Boston NEA	4/11/03	8/03		Charleston SC	3/31/03	8/31/03		<b>Singapore GV</b>	<b>1/15/03</b>		
	Bradford	4/11/03	8/03		Copenhagen	1/18/02	6/30/03		<b>Tsuruga</b>	<b>3/26/03</b>	<b>6/30/03</b>	
	Buffalo Reg	4/11/03	8/03		Denver MNS	9/1/02			Vienna LFC	6/7/02	6/6/03	
	Buford Reg	4/11/03	8/03		Dwingeloo	4/27/02	5/04		<b>Albuquerque</b>	<b>3/22/03</b>	<b>9/21/03</b>	
	Calgary FP	4/11/03	8/03		Edmonton Ody	6/22/02	9/30/03		<b>Berlin Disc</b>	<b>4/20/03</b>	<b>10/19/03</b>	
JGWC	Cathedral City	4/11/03	8/03		Glasgow	10/11/01	9/1/03		Calgary SC	10/02	10/03	
	Charleston SC	4/11/03	8/03		Grand Rapids JLT	8/30/02	12/31/03		Cedar Rapids	3/1/03	6/30/03	
	Chattanooga	4/11/03	8/03		Hague	10/10/01	10/10/03		Charlotte	10/2/02	5/1/03	
	Chicago Imx	4/11/03	8/03		Harrisburg	1/1/03	6/30/03		<b>Chattanooga</b>	<b>2/22/03</b>	<b>5/21/03</b>	
	Col Springs Cmk	4/11/03	8/03		<b>Hartford Crn</b>	<b>5/16/03</b>	<b>9/30/03</b>		Cleveland	10/4/02	10/3/03	
	Columbus Mar	4/11/03	8/03		Kaohsiung	11/9/02	11/8/03		<b>Dallas SP</b>	<b>3/8/03</b>	<b>9/7/03</b>	
	Dallas Cmk	4/11/03	8/03		Karlshamn	10/23/02	10/31/03		<b>Denver MNS</b>	<b>3/21/03</b>	<b>9/20/03</b>	
	Davenport	4/11/03	8/03		La Coruna	10/4/02	12/31/03		Hague	12/6/02	8/31/03	
	Dearborn	4/11/03	8/03		<b>Las Palmas</b>	<b>4/11/03</b>	<b>12/31/03</b>					

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close	
	Hamaoka	4/1/03	9/1/03		Columbus COSI	1/19/02	5/24/03		S&R	Amnevile Gau	11/1/01	12/03
	Hastings	3/3/03	9/2/03		Dallas SP	5/25/02	5/25/03		SAA	Baltimore	2/7/03	6/30/03
	Hull	1/17/03	7/16/03		Myrtle Beach	5/1/02	5/1/03			Berlin Disc	1/1/03	
	Jersey City	10/02			Victoria	5/15/03	9/15/03			Calgary SC	10/1/02	9/30/03
	Kansas City Zoo	3/8/03	9/7/03	MOE	Amnevile Gau	8/29/01	6/30/03			Edmonton Ody	2/14/03	10/14/03
	Louisville	1/4/03	7/3/03		Barcelona	5/1/03	12/31/03			Hague	6/6/02	8/31/03
	Nagoya OT	4/1/03	8/31/03		Berlin Disc	4/1/02	3/31/04			Lucerne	2/15/03	8/15/03
	Omaha	3/7/03	9/6/03		Bradford	4/1/03	12/31/03			Melbourne WBS	10/25/01	4/04
	Raleigh Exp	10/4/02	5/29/03		Brussels	12/1/01	6/30/03			Myrtle Beach	5/1/03	12/31/03
	Regina	3/21/03	9/20/03		Chicago Imx	3/1/03	11/1/03			Oklahoma City	10/18/02	7/10/03
	Richmond SMV	1/6/03	6/5/03		Cincinnati	5/1/03	12/31/03			Paris Geo	10/23/02	10/22/03
	Saint Louis SC	1/31/03	7/30/03		Copenhagen	12/1/01	5/30/03			Saint Augustine	2/4/03	8/30/03
	Saint Paul	10/17/02	6/15/03		Fort Lauderdale	5/25/02	5/24/03			Sakai FCSC	1/1/03	6/30/03
	Sakai FCSC	4/1/03	7/31/03		Hibbing	3/1/03	9/30/03			Stockholm	9/21/01	
	San Diego RHF	11/15/02	5/14/03		Katoomba	6/1/02	5/31/03			Sudbury	9/22/02	
	Seattle PSC 1	1/17/03	7/16/03		Kuwait City	6/12/02	6/11/03			Sydney WBS	10/25/01	4/04
	Shreveport	11/16/02	5/14/03		Las Palmas	5/8/03	9/8/03			Tijuana	2/22/03	
	Stockholm	11/29/02	11/28/03		Madrid	5/1/03	12/31/03			Tokorozawa	12/21/02	6/30/03
	Tampa MOSI	11/22/02	5/21/03		Malta	4/15/03	4/14/04			Tokyo Sei	10/1/02	6/30/03
	Toronto OSC	5/10/02			Manchester UCI	7/1/02	6/30/03			Toronto OSC	1/17/03	7/16/04
	Vienna LFC	4/10/03	10/9/03		Melbourne WBS	10/1/02	12/31/03			Yellowstone	5/10/03	9/30/03
JIAC	Berlin Disc	2/20/03	8/31/03		Norwalk	1/1/03	1/9/04		SE	Townsville	7/19/02	7/18/03
	Charleston SC	2/1/03	5/31/03		Nuremberg	1/3/03	12/31/03		Sedona	Sedona	3/28/98	12/31/03
	Karlshamn	6/15/02	9/10/03		Oakland	1/1/02	6/30/03		Skydance	7/3/02	7/3/03	
	Munich	2/20/03	8/31/03		Portland	11/2/01	6/15/03		SOA	Dallas AA	2/26/99	
	Sudbury	10/1/02	5/31/03		San Diego RHF	11/1/01	6/30/03		Solarmax	Cocoa	10/1/02	9/30/03
	Warsaw IT	12/1/02	7/30/03		San Jose	2/12/03	8/31/03		Regina	1/1/03	12/31/03	
Kilimanj	Lubbock	5/23/03	9/23/03		Speyer Imx	2/1/01	6/30/03		Taipei AM	3/1/01	6/30/04	
	Lucerne	7/1/02	6/30/03		Sydney WBS	10/1/02	12/31/03		SOSPI	Berlin CS	10/24/02	12/31/03
	Memphis Pink	3/8/03	11/14/03		Toronto OP	9/2/02	6/30/03			Berlin Disc	10/24/02	12/31/03
	Nagano Hot	4/20/03	8/31/03	MOF	Warsaw IT	4/1/03	9/30/03			Bristol	10/21/02	12/31/03
	Phoenix	12/1/02	5/31/03		Austin	1/11/03	5/2/03			Chicago Imx	1/31/03	1/31/04
L&C	San Diego RHF	5/15/03	11/15/03		Pensacola	11/8/96				Melbourne WBS	2/13/03	11/30/03
	Alamogordo	3/1/03	6/30/03		Saint Augustine	5/7/03	12/31/03			Miami Imx	5/16/03	10/31/04
	Baton Rouge	5/24/03	11/21/03	MOTM	Berlin Disc	5/31/01				Myrtle Beach	1/31/03	1/31/04
	Boston MOS	9/28/02	6/30/03	MTA	Dallas SP	5/1/03	7/31/03			Natick JF	1/30/03	1/30/04
	Columbus COSI	10/11/02	6/20/03	MTM	San Jose	10/3/02	5/3/03			Nuremberg	10/31/02	12/31/03
	Corpus Christi	1/1/03	9/4/03		Tallahassee	3/1/03	8/31/03			Sacramento Imx	1/31/03	1/31/04
	Davenport	11/16/02	7/24/03	Niagara	Singapore DC	9/1/02	8/31/03			Sydney WBS	2/13/03	11/30/03
	Dearborn	5/1/02	6/1/03	OM	Boston NEA	6/21/02	6/30/03			Tempe Imx	1/31/03	1/31/04
	Duluth	10/1/02	9/30/03		Las Vegas Imx	10/23/02				Vancouver Imx	1/31/03	1/31/04
	Grand Rapids JLT	3/6/03	9/6/03	OnGuard	Myrtle Beach	3/1/02	6/30/03	SpaceSta		Addison Mar	7/1/02	7/1/03
	Harrisburg	10/19/02	10/31/03	OO	Singapore DC	2/13/99	12/03			Alamogordo	7/1/02	6/05
	Hastings	12/10/02	9/6/03		Aguascalientes	4/11/03	10/11/03			Apple Valley Imx	2/7/03	8/22/03
	Houston MNS	1/17/03	6/5/03		Alamogordo	1/28/03	9/15/03			Baltimore	5/24/02	5/05
	Indianapolis WR	2/7/03	8/30/03		Barcelona	5/1/03	4/30/04			Bangkok	9/27/02	9/27/03
	Jersey City	5/18/02	9/1/03		Bristol	11/25/02	11/25/03			Barcelona	11/7/02	11/6/03
	Kansas City Sci	4/22/02	5/30/03		Garza Garcia	11/28/02	5/30/03			Berlin CS	5/28/02	5/27/03
	Lubbock	9/5/02	5/31/03		Grand Rapids JLT	1/24/03	6/15/03			Berlin Disc	5/28/02	5/27/03
	Memphis Pink	11/16/02	6/27/03		Lehi	6/11/02	5/30/03			Birmingham AL	5/19/03	5/18/04
	Milwaukee	10/1/02	3/31/04		Ota Gumma	4/26/03	3/30/04			Boston NEA	5/1/02	4/04
	Mobile	6/11/02	5/16/03		Parker	12/20/02	2/28/04			Bradford	6/1/02	6/1/03
	New Orleans	1/1/03	6/30/03		Puebla	2/1/03	6/30/03			Branson	5/25/02	8/31/03
	Norwalk	1/17/03	6/12/03		Rochester MSC	7/4/02	6/30/03			Bratislava	10/15/02	10/14/03
	Orlando SC	10/19/02	5/30/03		Saint Augustine	1/6/03	5/30/03			Bristol	5/2/02	5/03
	Portland	8/16/02	9/16/03		San Diego NHM	3/31/01	12/31/03			Brussels	10/26/02	6/30/03
	Richmond FP	4/5/03	8/4/03		Shreveport	3/15/03	10/15/03			Charleston SC	5/21/02	5/20/03
	Saint Louis Arch	5/25/02	5/23/03		Taipei MCRC	1/1/03	12/31/03			Chattanooga	4/19/02	5/23/03
	San Diego RHF	8/2/02	6/3/03		Tijuana	10/18/01	12/31/03			Chicago Imx	7/3/02	7/2/03
	Sandy	6/7/02	6/6/03		Paris Geo	6/26/01	5/03			Cleveland	11/29/02	11/28/03
	Seattle PSC 1	9/2/02	6/30/03		Taichung NMNS	1/20/03				Col Springs Cmk	2/21/03	4/05
	Shreveport	9/1/02	8/31/03		Amnevile Gau	4/19/03	4/18/04			Copenhagen	5/31/02	5/30/03
	Spokane	3/15/03	9/14/03	OW3D	Boston NEA	2/11/03	8/10/03			Dallas Cmk	4/19/02	4/05
	West Nyack Imx	2/6/03	7/4/03		Chattanooga	2/2/03	2/21/04			Davenport	7/13/02	7/10/03
	Yellowstone	6/15/02	6/14/03		Galveston	3/1/03	2/29/04			Dayton	5/24/02	5/23/03
L5	Amnevile Gau	3/1/03	3/1/04		Lehi	4/11/03	10/10/03			Denver MNS	9/1/02	9/1/03
	Taipei AM	1/15/03	1/14/04		Branson	1/93	12/03			Edmonton Ody	10/11/02	10/10/03
LOLL	Loch Lomond	7/24/02			Birmingham UK	3/28/03	9/28/03			Fort Worth	5/1/02	5/1/03
LOTF	Nagasaki SM	4/1/03	7/13/03		Charleston SC	5/1/03	11/1/03			Galveston	5/24/02	5/05
	Tokyo Sei	4/5/03	5/9/03		Columbus COSI	3/27/03	9/27/03			Garden City	4/19/02	5/05
	Tsuruga	4/2/03	6/30/03		Jersey City	3/3/03	9/4/03			Glasgow	4/1/03	11/1/03
LS	Charleston SC	11/1/02	10/31/03		London BFI	3/7/03	9/7/03			Grand Rapids JLT	5/31/02	5/04
	Laie	5/1/01			Melbourne WBS	5/10/03	11/10/03			Hague	10/10/02	10/03
	Lucerne	5/1/03	10/31/03		New York AMNH	10/17/02	6/17/03			Halifax	3/7/03	3/6/04
	Mumbai	9/1/02	8/31/03		Paris Geo	2/5/03	2/5/04			Hampton	5/24/02	5/05
	Taranto	6/30/02	6/19/03		Seattle PSC 1	4/1/03	10/1/03			Harrisburg	6/1/02	5/31/03
	Valencia Spn	11/1/02	5/31/03		Tijuana	4/19/03	10/19/03			Hong Kong	1/1/03	12/31/03
LW	Birmingham AL	8/31/02			Washington NMNH	3/17/03	9/17/03			Honolulu Con	6/14/02	6/13/03
	Boston NEA	12/6/01			Houston MNS	2/21/03	6/5/03			Houston MNS	10/4/02	10/4/03

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Hull		7/1/02	7/1/03	Valencia Spn		10/14/02	5/13/03	Mobile		5/5/03	5/4/04
Huntsville		5/24/02	5/05	<b>Vancouver Imx</b>		<b>4/19/02</b>	<b>4/18/04</b>	<b>Prague IT</b>		<b>3/20/03</b>	<b>3/19/04</b>
Hutchinson		6/1/02	6/07	Vienna LFC		1/1/03	12/31/03	San Antonio 3D		1/3/03	1/2/04
<b>Ichikawa</b>	<b>4/1/03</b>	<b>11/1/03</b>		Warsaw IT		9/1/02	8/31/03	<b>Singapore GV</b>		<b>4/1/03</b>	<b>3/31/04</b>
Indianapolis WR		5/23/02	4/04	Washington NASM		4/17/02		Sudbury		3/1/03	9/30/03
Kaohsiung		9/1/02	6/30/03	West Nyack Imx		5/1/02	4/04	Townsville		7/19/02	7/18/03
<b>Katowice IT</b>	<b>4/1/03</b>	<b>4/10/04</b>		Winnipeg		10/13/02		Victoria		3/03	9/03
<b>Kitakyushu</b>	<b>3/18/03</b>	<b>3/31/04</b>		Woodbridge FP		4/26/02	4/05	<b>TS</b>	<b>Birmingham UK</b>	<b>4/17/03</b>	<b>12/16/03</b>
Krakow IT		9/6/02	9/5/03	STTM	Barcelona	11/7/02	5/7/03	<b>Boston MOS</b>		<b>5/20/03</b>	<b>11/19/03</b>
KSC 2		4/19/02	4/18/04		Wuerzburg	12/13/00	5/12/03	<b>Charlotte</b>		<b>5/23/03</b>	<b>9/30/03</b>
Kuwait City		10/1/02	9/30/03	<b>SU</b>	Cathedral City	1/3/03	7/3/03	<b>Detroit</b>		<b>4/17/03</b>	<b>10/17/03</b>
Langley FP		4/26/02	4/05		<b>Dayton</b>	<b>9/27/02</b>		<b>Edmonton Ody</b>		<b>4/10/03</b>	<b>12/10/03</b>
Las Vegas Imx		4/19/02	4/18/04		Hampton	3/7/03	8/7/03	<b>Montreal VP</b>		<b>4/10/03</b>	<b>12/10/03</b>
Little Rock		1/15/03	9/30/03		Huntsville	3/1/03	8/1/03	<b>Myrtle Beach</b>		<b>5/14/03</b>	<b>5/13/04</b>
London SM		5/28/02	5/27/03		<b>Hutchinson</b>	<b>9/27/02</b>		<b>Syracuse</b>		<b>5/17/03</b>	
Los Angeles NA		4/19/02	5/31/03		<b>Kansas City Sci</b>	<b>1/10/03</b>	<b>5/10/03</b>	<b>Tampa MOSI</b>		<b>4/24/03</b>	<b>12/23/03</b>
Lubbock		11/1/02	5/31/03		<b>Lucerne</b>	<b>9/24/02</b>	<b>10/03</b>	<b>Tempe Imx</b>		<b>5/19/03</b>	<b>9/18/03</b>
Madrid		11/6/02	11/5/03		<b>Miami Imx</b>	2/1/03	7/1/03	<b>Toronto OSC</b>		<b>5/30/03</b>	<b>1/31/04</b>
Melbourne WBS		4/19/02	4/04		<b>Munich</b>	3/1/03	12/31/03	<b>Bangkok</b>		<b>3/29/03</b>	<b>10/29/03</b>
Miami Imx		5/1/02	4/04		<b>Washington NASM</b>	9/18/02		<b>UX</b>	<b>Berlin Disc</b>	2/4/03	9/30/03
Milwaukee		6/1/02	6/1/03	<b>SupeSpee</b>	<b>Sioux Falls</b>	<b>5/24/03</b>	<b>9/26/03</b>	<b>WABOS</b>	<b>Vancouver SW</b>	3/15/03	6/03
Mobile		1/6/03	6/6/03	<b>T40</b>	<b>Detroit</b>	2/1/03	8/1/03	<b>WAMnv</b>	<b>Stockholm</b>	10/16/02	10/20/03
Munich		5/28/02	5/27/03		<b>Los Angeles CSC</b>	2/1/03	8/1/03	<b>Whales</b>	<b>Valencia Spn</b>	5/1/00	5/31/03
<b>Nuremberg</b>	<b>5/9/02</b>	<b>12/31/03</b>		<b>T90</b>	<b>Norwalk</b>	11/20/98	12/03	<b>Paris Geo</b>		<b>1/10/00</b>	
Osaka Sun		4/19/02	4/04	<b>TBAA</b>	<b>Baton Rouge</b>	<b>5/24/03</b>	<b>5/26/04</b>	<b>Berlin Disc</b>		12/13/02	5/30/03
Oslo		5/28/02	11/03		<b>Hutchinson</b>	6/1/02	5/31/03	<b>Cocoa</b>		7/1/02	6/30/03
Philadelphia		6/1/02	5/04		<b>Oakland</b>	1/1/02	12/31/03	<b>Fort Worth</b>		9/1/02	8/31/03
Poitiers Solido		2/1/03	1/31/04	<b>TF</b>	<b>Oakland</b>	3/15/03	3/14/04	<b>Katoomba</b>		6/1/02	5/31/03
Sacramento Imx		5/1/02	4/04		<b>Washington NASM</b>	7/1/76		<b>Norwalk</b>		<b>1/1/03</b>	<b>1/9/04</b>
<b>Salt Lake City CP</b>	<b>4/12/03</b>	<b>4/12/04</b>		<b>TR</b>	<b>Garden City</b>	<b>5/23/03</b>	<b>9/14/03</b>	<b>Victoria</b>		3/03	9/03
San Jose		10/3/02	5/1/03		<b>Tampa Cha</b>	<b>4/14/03</b>	<b>7/31/03</b>	<b>Warsaw IT</b>		12/31/02	6/30/03
Seattle PSC 2		5/17/02	5/04		<b>Warsaw IT</b>	<b>4/11/03</b>	<b>8/31/03</b>	<b>WOC</b>	<b>Goteborg</b>	4/30/02	10/04
Shreveport		7/1/02	6/30/03	<b>Trex</b>	<b>Bratislava</b>	<b>10/31/02</b>	<b>10/14/03</b>	<b>Krakow IT</b>		<b>3/7/03</b>	<b>8/31/03</b>
Sinsheim		5/9/02	5/8/04		<b>Davenport</b>	3/21/03	11/13/03	<b>Wolves</b>	<b>Poitiers Imax 3D</b>	1/1/02	12/04
Spokane		5/30/02	5/30/03		<b>Glasgow</b>	2/1/03	7/31/03	<b>Reno Fleisch</b>		10/9/01	5/31/03
Stockholm		5/17/02			<b>Katowice IT</b>	7/5/02	7/4/03	<b>San Diego NHM</b>		2/1/03	5/27/03
Sydney WBS		4/19/02	4/04		<b>Kitakyushu</b>	<b>4/26/03</b>	<b>10/31/03</b>	<b>Yell</b>	<b>Corsicana</b>	3/1/03	8/31/03
Tempe Imx		5/1/02	4/04		<b>Krakow IT</b>	12/15/01	12/31/03		<b>Katoomba</b>	6/1/02	5/31/03
Tokyo Sei		4/25/02	4/04		<b>Kuwait City</b>	9/30/02	9/29/03		<b>Taejon NSM</b>	1/22/03	1/24/04
Toronto FP		10/18/02	10/17/03		<b>London BFI</b>	7/21/02	7/20/03	<b>ZC</b>	<b>Zion</b>	5/24/94	
Toronto OSC		10/18/02			<b>Louisville</b>	<b>5/24/03</b>	<b>9/1/03</b>				

## May 2003 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
<b>Addison Mar</b>	<b>GOTA</b>	<b>4/11/03</b>	<b>8/03</b>		<b>HB</b>	<b>3/02</b>	<b>10/31/03</b>		<b>HH</b>	<b>4/1/02</b>	<b>4/30/04</b>
	<b>SpaceSta</b>	<b>7/1/02</b>	<b>7/1/03</b>		<b>SAA</b>	<b>2/7/03</b>	<b>6/30/03</b>		<b>JGWC</b>	<b>4/20/03</b>	<b>10/19/03</b>
<b>Aguascalientes</b>	<b>HB</b>	<b>5/23/02</b>	<b>5/31/03</b>		<b>SpaceSta</b>	<b>5/24/02</b>	<b>5/05</b>		<b>JIAC</b>	<b>2/20/03</b>	<b>8/31/03</b>
	<b>OO</b>	<b>4/11/03</b>	<b>10/11/03</b>	<b>Bangkok</b>	<b>Galapago</b>	<b>3/1/02</b>	<b>12/31/03</b>		<b>MOE</b>	<b>4/1/02</b>	<b>3/31/04</b>
<b>Ahmedabad</b>	<b>ITD</b>	<b>10/23/02</b>	<b>10/23/03</b>		<b>HaunCast</b>	<b>2/8/02</b>	<b>6/30/03</b>		<b>MOTM</b>		
<b>Alamogordo</b>	<b>L&amp;C</b>	<b>3/1/03</b>	<b>6/30/03</b>			<b>SpaceSta</b>	<b>9/27/02</b>	<b>9/27/03</b>		<b>SAA</b>	<b>1/1/03</b>
	<b>OO</b>	<b>1/28/03</b>	<b>9/15/03</b>			<b>UGs</b>	<b>3/29/03</b>	<b>10/29/03</b>		<b>SOSPI</b>	<b>10/24/02</b>
<b>Albuquerque</b>	<b>SpaceSta</b>	<b>7/1/02</b>	<b>6/05</b>	<b>Barcelona</b>	<b>AlienAdv</b>	<b>4/1/03</b>	<b>4/30/04</b>		<b>SpaceSta</b>	<b>5/28/02</b>	<b>5/27/03</b>
<b>Alexandria</b>	<b>JGWC</b>	<b>3/22/03</b>	<b>9/21/03</b>		<b>CTPA</b>	<b>11/26/01</b>	<b>12/31/03</b>		<b>UGs</b>	<b>2/4/03</b>	<b>9/30/03</b>
<b>Amneville Gau</b>	<b>CV</b>	<b>10/16/02</b>	<b>10/15/03</b>		<b>HaunCast</b>	<b>5/7/02</b>	<b>5/7/03</b>	<b>Birmingham AL</b>	<b>Whales</b>	<b>4/1/03</b>	<b>3/31/04</b>
	<b>CDS</b>	<b>5/1/03</b>	<b>12/31/03</b>		<b>HB</b>	<b>5/7/02</b>	<b>5/7/03</b>		<b>CDS</b>	<b>11/29/02</b>	<b>5/31/03</b>
<b>Apple Valley Imx</b>	<b>Cyberwor</b>	<b>6/1/02</b>	<b>5/31/03</b>		<b>MOE</b>	<b>5/1/03</b>	<b>12/31/03</b>		<b>CRA</b>	<b>3/22/03</b>	<b>11/22/03</b>
	<b>IOTS</b>	<b>10/30/01</b>	<b>6/30/03</b>		<b>OO</b>	<b>5/1/03</b>	<b>4/30/04</b>		<b>Everest</b>	<b>5/15/03</b>	<b>11/30/03</b>
	<b>Horses</b>	<b>3/1/03</b>	<b>3/1/04</b>		<b>SpaceSta</b>	<b>11/7/02</b>	<b>11/6/03</b>		<b>LW</b>	<b>8/31/02</b>	
	<b>L5</b>	<b>3/1/03</b>	<b>3/1/04</b>		<b>STTM</b>	<b>11/7/02</b>	<b>5/7/03</b>	<b>Birmingham UK</b>	<b>SpaceSta</b>	<b>5/19/03</b>	<b>5/18/04</b>
	<b>MOE</b>	<b>8/29/01</b>	<b>6/30/03</b>	<b>Baton Rouge</b>	<b>L&amp;C</b>	<b>5/24/03</b>	<b>11/21/03</b>		<b>Cyberwor</b>	<b>9/29/01</b>	<b>12/03</b>
	<b>OW3D</b>	<b>4/19/03</b>	<b>4/18/04</b>		<b>TBAA</b>	<b>5/24/03</b>	<b>5/26/04</b>		<b>GOTA</b>	<b>4/11/03</b>	<b>8/03</b>
	<b>S&amp;R</b>	<b>11/1/01</b>	<b>12/03</b>		<b>Belfast She</b>	<b>HaunCast</b>	<b>10/17/02</b>	<b>10/31/03</b>	<b>HB</b>	<b>9/29/01</b>	<b>6/30/03</b>
	<b>GOTA</b>	<b>4/11/03</b>	<b>8/03</b>		<b>Berlin CS</b>	<b>AlienAdv</b>	<b>3/1/00</b>		<b>Pulse</b>	<b>3/28/03</b>	<b>9/28/03</b>
	<b>India</b>	<b>5/16/03</b>	<b>11/15/03</b>			<b>CDS</b>	<b>1/21/00</b>	<b>8/31/03</b>	<b>TS</b>	<b>4/17/03</b>	<b>12/16/03</b>
	<b>IOTS</b>	<b>1/17/03</b>	<b>12/22/03</b>			<b>HaunCast</b>	<b>4/5/01</b>	<b>6/30/03</b>	<b>Bochum IM</b>	<b>IOTS</b>	<b>8/1/02</b>
	<b>SpaceSta</b>	<b>2/7/03</b>	<b>8/22/03</b>			<b>SOSPI</b>	<b>10/24/02</b>	<b>12/31/03</b>	<b>Boise Reg</b>	<b>GOTA</b>	<b>4/11/03</b>
<b>Atlanta FMNH</b>	<b>CDS</b>	<b>8/1/02</b>	<b>5/31/03</b>			<b>SpaceSta</b>	<b>5/28/02</b>	<b>5/27/03</b>	<b>Boston MOS</b>	<b>CRA</b>	<b>2/14/03</b>
	<b>CRA</b>	<b>3/29/03</b>	<b>11/14/03</b>	<b>Berlin Disc</b>	<b>Africa</b>	<b>4/1/00</b>			<b>L&amp;C</b>	<b>9/28/02</b>	<b>6/30/03</b>
	<b>Whales</b>	<b>12/13/02</b>	<b>5/30/03</b>			<b>ALBT</b>	<b>12/1/02</b>	<b>6/1/03</b>		<b>TS</b>	<b>5/20/03</b>
<b>Austin</b>	<b>MOF</b>	<b>1/1/03</b>	<b>5/2/03</b>			<b>Extreme</b>	<b>5/2/00</b>	<b>7/31/03</b>	<b>Boston NEA</b>	<b>CDS</b>	<b>9/26/02</b>
<b>Baltimore</b>	<b>Bears</b>	<b>6/23/02</b>	<b>9/1/03</b>			<b>GC</b>	<b>4/1/02</b>	<b>3/31/04</b>		<b>GOTA</b>	<b>4/11/03</b>
	<b>GOTA</b>	<b>4/11/03</b>	<b>8/03</b>			<b>HaunCast</b>	<b>4/5/01</b>	<b>6/30/03</b>		<b>ITD</b>	<b>12/6/01</b>

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Bournemouth She	LW	12/6/01		Columbus COSI	L&C	10/11/02	6/20/03	Halifax	SpaceSta	10/10/02	10/03
	OM	6/21/02	6/30/03		LW	1/19/02	5/24/03		Galapago	6/14/02	6/13/03
	OW3D	2/11/03	8/10/03	Columbus Mar	Pulse	3/27/03	9/27/03		GOTA	4/11/03	8/03
	SpaceSta	5/1/02	4/04	Copenhagen	GOTA	4/11/03	8/03		SpaceSta	3/7/03	3/6/04
	E3D	2/21/03	2/28/04		AR	2/3/03	8/3/03		JGWC	4/1/03	9/1/03
Bradford	Everest	11/8/02	5/7/03		CRA	5/15/03	1/15/04	Hamaoka	Bugs	5/23/03	11/23/03
	Extreme	2/15/03	11/15/03	E3Dcc	12/1/00	5/31/03	SpaceSta	5/24/02	5/05		
	GOTA	4/11/03	8/03	HB	1/18/02	6/30/03	SU	3/7/03	8/7/03		
	HaunCast	1/1/02	5/31/03	MOE	12/1/01	5/30/03	HB	1/1/03	6/30/03		
	MOE	4/1/03	12/31/03	SpaceSta	5/31/02	5/30/03	L&C	10/19/02	10/31/03		
Branson	SpaceSta	6/1/02	6/1/03	Corpus Christi	L&C	1/1/03	9/4/03	Hartford Crn	SpaceSta	5/24/02	5/05
	CRA	3/15/03	3/15/04	Corsicana	Yell	3/1/03	8/31/03		SU	3/7/03	8/7/03
	CTPA	3/14/03	6/1/03	Dallas AA	SOA	2/26/99			HB	1/1/03	6/30/03
	FOK	3/14/03	6/1/03	Dallas Cmk	Bugs	4/4/03	8/4/03		JGWC	3/3/03	9/2/03
	Ozarks	1/93	12/03		GOTA	4/11/03	8/03		L&C	12/10/02	9/6/03
Bratislava	SpaceSta	5/25/02	8/31/03		India	2/21/03	8/03	Hibbing	MOE	3/1/03	9/30/03
	AllAccess	5/13/03	5/14/04	SpaceSta	4/19/02	4/05	AJ	10/18/00	8/31/03		
	CDS	4/17/03	10/31/03	Dallas SP	JGWC	3/8/03	9/7/03	GC	4/1/03	9/30/03	
	Cyberwor	10/31/02	10/30/03		LW	5/25/02	5/25/03	SpaceSta	1/1/03	12/31/03	
	DIS	10/31/02	10/30/03	Davenport	MTA	5/1/03	7/31/03	GOTA	4/11/03	8/03	
Bristol	E3D	1/15/03	1/31/04		GOTA	4/11/03	8/03	Honolulu Con	HH	5/1/00	6/30/03
	HB	10/29/02	10/31/03	L&C	11/16/02	7/24/03	SpaceSta	6/14/02	6/13/03		
	SpaceSta	10/15/02	10/14/03	SpaceSta	7/13/02	7/10/03	Antarc	2/21/03	6/5/03		
	Trex	10/31/02	10/14/03		Trex	3/21/03	11/13/03	Horses	2/21/03	6/5/03	
	Bugs	3/18/03	8/18/03	Dayton	Dolphins	6/1/02	7/30/03	L&C	1/17/03	6/5/03	
Brussels	HaunCast	8/25/01	10/31/03		SpaceSta	5/24/02	5/23/03	Houston MNS	SpaceSta	10/4/02	10/4/03
	HB	10/15/01	8/31/03	Dearborn	SU	9/27/02			GOTA	4/11/03	8/03
	OO	11/25/02	11/25/03	Denver CC Reg	GOTA	4/11/03	8/03		AR	4/1/03	10/1/03
	SOSPI	10/21/02	12/31/03	Denver MNS	HB	9/1/02			Bears	3/03	8/03
	SpaceSta	5/02	5/03		JGWC	3/21/03	9/20/03		JGWC	1/17/03	7/16/03
Buffalo Reg	CTPA	9/5/01	6/30/03	Detroit	SpaceSta	9/1/02	9/1/03	Huntsville	SpaceSta	7/1/02	7/1/03
	Galapago	5/2/01	6/03		T40	2/1/03	8/1/03		Apollo13	5/23/03	11/23/03
	HB	5/1/02	5/03	Dublin Reg	TS	4/17/03	10/17/03		DIS	5/1/01	4/04
	MOE	12/1/01	6/30/03	Duluth	GOTA	4/11/03	8/03		SpaceSta	5/24/02	5/05
	SpaceSta	10/26/02	6/30/03		CRA	2/14/03	10/14/03		SU	3/1/03	8/1/03
Buford Reg	GOTA	4/11/03	8/03	Dwingeloo	L&C	10/1/02	9/30/03	Hutchinson	AR	1/10/03	9/10/03
	Calgary EC	CRA	2/21/03	10/21/03	Alaska	5/1/03	9/30/03		SpaceSta	6/1/02	6/07
	Calgary FP	GOTA	4/11/03		HB	4/27/02	5/04		Apollo13	5/26/03	9/7/03
	ITD	5/31/02	5/30/03	Edmonton FP	GOTA	4/11/03	8/03		GOTA	4/11/03	8/03
	Calgary SC	Bears	7/28/01		Bears	2/1/02	6/30/03		L&C	2/7/03	8/30/03
Cape Town ISA	JGWC	10/02	10/03	Edmonton Ody	HB	6/22/02	9/30/03	Ichikawa	SpaceSta	5/23/02	4/04
	SAA	10/1/02	9/30/03		SAA	2/14/03	10/14/03		SpaceSta	4/1/03	8/03
	CRA	3/21/03	10/21/03		SpaceSta	10/11/02	10/10/03		Apollo13	5/26/03	9/7/03
	India	10/11/02	10/04		TS	4/10/03	12/10/03		GOT	4/11/03	8/03
	EMSH	3/92		Espinho	Amazon	8/1/02	8/10/03		GC	2/28/03	8/28/03
Castle Rock	FOK	2/7/03	5/31/03		CDS	10/5/02	9/30/03	Irvine Reg	Jakarta	12/6/02	12/6/03
	Cathedral City	GC	3/15/02	6/30/03	CRA	3/8/03	11/8/03		Jersey City	JGWC	10/02
	GOTA	4/11/03	8/03		MOE	5/25/02	5/24/03		L&C	5/18/02	9/1/03
	SU	1/3/03	7/3/03	Fort Worth	CRA	2/28/03	10/28/03		Pulse	3/3/03	9/4/03
	JGWC	3/1/03	6/30/03		CV	1/7/03	12/31/03		AJWC	2/02	9/9/03
Cedar Rapids	GOTA	4/11/03	8/03		Horses	1/10/03	1/9/04	Johannesburg ISA	E3Dcc	5/16/03	9/30/03
	HB	3/31/03	8/31/03	Galveston	SpaceSta	5/1/02	5/1/03		Bugs	4/7/03	1/8/04
	JIAC	2/1/03	5/31/03		Whales	9/1/02	8/31/03		L&C	4/22/02	5/30/03
	LS	11/1/02	10/31/03	Garden City	HaunCast	9/9/01	6/03		SU	1/10/03	5/10/03
	Pulse	5/1/03	11/1/03		OW3D	3/1/03	2/29/04		Kansas City Sci	CRA	4/26/03
Charlotte	SpaceSta	5/21/02	5/20/03	Garden City	SpaceSta	5/24/02	5/05	Kansas City Zoo	JGWC	3/8/03	9/7/03
	CRA	3/20/03	11/20/03		Bugs	5/26/03	12/26/03		HB	11/9/02	11/8/03
	JGWC	10/2/02	5/1/03	CDS	5/23/03	9/18/03	SpaceSta	9/1/02	6/30/03		
	TS	5/23/03	9/30/03	Extreme	5/23/03	11/23/03	AK	4/15/03	9/14/04		
	GOTA	4/11/03	8/03	SpaceSta	4/19/02	5/05	CV	10/23/02	10/31/03		
Chattanooga	ITD	5/3/96	5/3/03		TR	5/23/03	9/14/03	Katoomba	JIA	6/15/02	9/10/03
	JGWC	2/22/03	5/21/03	Garza Garcia	OO	11/28/02	5/30/03		GC	6/1/02	5/31/03
	OW3D	2/22/03	2/21/04	Glasgow	HB	10/11/01	9/1/03		MOE	6/1/02	5/31/03
	SpaceSta	4/19/02	5/23/03		SpaceSta	4/1/03	11/1/03		Whales	6/1/02	5/31/03
	Bugs	5/16/03	11/16/03		Trex	2/1/03	7/31/03		Yell	6/1/02	5/31/03
Chicago Imx	GOTA	4/11/03	8/03	Goteborg	ATSOT	10/2/01	10/04	Katowice IT	AEK	7/5/02	1/4/04
	MOE	3/1/03	11/1/03		HaunCast	4/15/03	4/30/04		ATSOT	9/6/02	6/30/03
	SOSPI	1/31/03	1/31/04	WOC	4/30/02	10/04	Cyberwor	12/6/02	12/5/03		
	SpaceSta	7/3/02	7/2/03		L&C	3/6/03	9/6/03	ITD	7/5/02	7/4/03	
	CRA	2/14/03	10/14/03	Galapago	4/20/03	5/20/03	SpaceSta	4/11/03	4/10/04		
Chicago MSI	CRA	2/14/03	10/14/03		HB	8/30/02	12/31/03	King of Prussia Reg	Trex	7/5/02	7/4/03
	MOE	5/1/03	12/31/03	SpaceSta	5/31/02	5/04	GOTA	4/11/03	8/03		
	CCTPA	3/15/03	9/30/03		CRA	2/14/03	10/14/03	SpaceSta	3/18/03	3/31/04	
	JGWC	10/4/02	10/3/03	Hague	HB	10/10/01	10/10/03	Trex	4/26/03	10/31/03	
	SpaceSta	11/29/02	11/28/03		JGWC	12/6/02	8/31/03	AEK	12/15/01	6/11/03	
Cocoa	Solarmax	10/1/02	9/30/03		SAA	6/6/02	8/31/03	Krakow IT	CDS	11/15/02	6/30/03
	Whales	7/1/02	6/30/03						Cyberwor	7/12/02	7/11/03
Col Springs Cmk	GOTA	4/11/03	8/03						Galapago	4/11/03	4/10/04
	SpaceSta	2/21/03	4/05						SpaceSta	9/6/02	9/5/03

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close		
	Trex	12/15/01	12/31/03		MOE	7/1/02	6/30/03		Extreme	12/22/01	6/30/03		
	<b>WOC</b>	<b>3/7/03</b>	<b>8/31/03</b>	<b>Melbourne WBS</b>	ALBT	2/27/03			<b>GC</b>	<b>12/1/02</b>	<b>12/31/03</b>		
<b>KSC 1</b>	Apollo13	9/20/02	12/04		<b>Antarc</b>	<b>2/03</b>	<b>2/04</b>		HB	7/4/02	7/31/03		
<b>KSC 2</b>	SpaceSta	4/19/02	4/18/04		<b>Bugs</b>	<b>4/11/03</b>	<b>4/11/04</b>		India	3/1/03	9/1/03		
<b>Kuala Lumpur NP</b>	AlienAdv	6/1/02	5/30/03		Cyberwor	6/22/01	12/04		MOE	1/3/03	12/31/03		
<b>Kuwait City</b>	Cyberwor	12/25/00	12/31/03		HaunCast	9/13/01	8/04		<b>SOSPI</b>	10/31/02	12/31/03		
	<b>FOK</b>	<b>4/17/00</b>	<b>12/31/03</b>		HB	10/7/02	10/31/03		<b>SpaceSta</b>	<b>5/9/02</b>	<b>12/31/03</b>		
	ITD	12/25/00	12/03		Horses	9/12/02			HB	8/30/02	6/30/03		
	MOE	6/12/02	6/11/03		MOE	10/1/02	12/31/03		MOE	1/1/02	6/30/03		
	SpaceSta	10/1/02	9/30/03		<b>Pulse</b>	<b>5/10/03</b>	<b>11/10/03</b>		TBAA	1/1/02	12/31/03		
	Trex	9/30/02	9/29/03		SAA	10/25/01	4/04		TF	3/15/03	3/14/04		
<b>La Coruna</b>	HB	10/4/02	12/31/03		<b>SOSPI</b>	2/13/03	11/30/03	<b>Oklahoma City</b>	CRA	3/6/03	9/30/03		
<b>Laie</b>	Dolphins	5/1/01			SpaceSta	4/19/02	4/04		<b>SAA</b>	<b>10/18/02</b>	<b>7/10/03</b>		
	LS	5/1/01		<b>Memphis Pink</b>	<b>CTPA</b>	<b>5/21/03</b>	<b>9/1/03</b>	<b>Omaha</b>	<b>JGWC</b>	<b>3/7/03</b>	<b>9/6/03</b>		
<b>Langley FP</b>	GOTA	4/11/03	8/03		Kilimanj	3/8/03	11/14/03		<b>Ontario Reg</b>	4/11/03	8/03		
	SpaceSta	4/26/02	4/05		L&C	11/16/02	6/27/03		<b>Ontario Reg V</b>	GC	9/13/02	9/12/03	
<b>Las Palmas</b>	<b>HB</b>	<b>4/11/03</b>	<b>12/31/03</b>	<b>Miami Imx</b>	<b>Apollo13</b>	<b>5/19/03</b>	<b>10/5/03</b>	<b>Orlando SC</b>	CRA	2/15/03	10/15/03		
	<b>MOE</b>	<b>5/8/03</b>	<b>9/8/03</b>		HB	3/1/03	6/30/03		L&C	10/19/02	5/30/03		
<b>Las Vegas Imx</b>	GC	2/6/03	9/6/03		<b>SOSPI</b>	<b>5/16/03</b>	<b>10/31/04</b>	<b>Osaka Sun</b>	SpaceSta	4/19/02	4/04		
	HaunCast	3/12/02	10/31/03		SpaceSta	5/1/02	4/04		<b>SpaceSta</b>	5/28/02	11/03		
	OM	10/23/02			SU	2/1/03	7/1/03	<b>Oslo</b>	<b>OO</b>	<b>4/26/03</b>	<b>3/30/04</b>		
<b>Lehi</b>	SpaceSta	4/19/02	4/18/04	<b>Milwaukee</b>	ALBT	12/26/02	6/15/03	<b>Oulu</b>	Alaska	5/1/03	4/30/04		
	AlienAdv	10/29/02	11/30/03		CRA	2/28/03	10/28/03		<b>Paris Geo</b>	<b>AR</b>	<b>4/11/03</b>	<b>4/11/04</b>	
	GOTA	4/11/03	8/03		<b>L&amp;C</b>	<b>10/1/02</b>	<b>3/31/04</b>		<b>CTPA</b>	<b>4/3/02</b>	<b>7/1/03</b>		
	HaunCast	10/22/02	11/30/03	<b>Mississauga FP</b>	SpaceSta	6/1/02	6/1/03		<b>Horses</b>	<b>4/1/03</b>	<b>3/31/04</b>		
	OO	6/11/02	5/30/03		GOTA	4/11/03	8/03		OrigLife	6/26/01	5/03		
	<b>OW3D</b>	<b>4/11/03</b>	<b>10/10/03</b>		GC	12/1/02	12/31/03		Pulse	2/5/03	2/5/04		
<b>Leon Exp</b>	HB	12/1/02	5/31/03		<b>L&amp;C</b>	<b>6/11/02</b>	<b>5/16/03</b>		SAA	10/23/02	10/22/03		
<b>Lincolnshire Reg</b>	GOTA	4/11/03	8/03		SpaceSta	1/6/03	6/6/03		Skydance	7/3/02	7/3/03		
<b>Little Rock</b>	<b>Bugs</b>	<b>5/1/03</b>	<b>11/1/03</b>		<b>Trex</b>	<b>5/5/03</b>	<b>5/4/04</b>		<b>WAMnv</b>	<b>1/10/00</b>			
<b>Loch Lomond</b>	SpaceSta	1/15/03	9/30/03	<b>Montreal FP</b>	GOTA	4/11/03	8/03	<b>Parker</b>	Bears	8/31/02	8/31/03		
<b>London BFI</b>	LOLL	7/24/02			AR	10/11/02	5/10/03		OO	12/20/02	2/28/04		
	Cyberwor	10/20/02	10/19/03	<b>Montreal VP</b>	CRA	4/18/03	12/18/03	<b>Penrith</b>	Everest	10/1/01	9/30/03		
	<b>Everest</b>	<b>5/26/03</b>	<b>12/31/03</b>		<b>TS</b>	<b>4/10/03</b>	<b>12/10/03</b>		<b>Pensacola</b>	CRA	3/20/03	11/20/03	
<b>London ONT</b>	GOTA	4/11/03	8/03		AEK	4/4/03	10/03		<b>Philadelphia</b>	MOF	11/8/96		
	HaunCast	12/1/01	8/30/03		Apollo13	4/4/03	10/03		<b>Philadelphia</b>	CRA	2/14/03	10/14/03	
	India	9/14/02	9/14/03		Everest	4/4/03	10/03		<b>SpaceSta</b>	6/1/02	5/04		
	Pulse	3/7/03	9/7/03		<b>Extreme</b>	<b>4/4/03</b>	<b>4/4/04</b>		<b>Phoenix</b>	HB	8/1/02	8/10/03	
	Trex	7/21/02	7/20/03	<b>Mumbai</b>	Everest	4/5/02	5/4/03			Kilimanj	12/1/02	5/31/03	
	<b>Bugs</b>	<b>5/1/03</b>	<b>11/1/03</b>		LS	9/1/02	8/31/03		<b>Pitea</b>	Dolphins	5/15/03	5/04	
<b>London SM</b>	<b>HB</b>	<b>8/9/02</b>	<b>8/31/03</b>	<b>Munich</b>	<b>CDS</b>	<b>1/17/02</b>	<b>8/31/03</b>			<b>E3Dcc</b>	<b>1/15/01</b>	<b>1/10/04</b>	
	E3D	7/20/02	6/30/03		<b>CRA</b>	<b>4/1/03</b>	<b>3/31/04</b>		<b>Pittsburgh CSC</b>	CRA	2/21/03	10/21/03	
	Everest	5/3/03	12/31/03		E3D	1/15/01	6/30/03		<b>HB</b>	<b>10/11/02</b>	<b>6/19/03</b>		
	GOTA	4/11/03	8/03		HB	4/18/02	6/30/03		<b>Poitiers 870 3D</b>	AlienAdv	2/1/00	8/31/03	
	HB	10/11/01	10/31/03		JIAC	2/20/03	8/31/03		<b>Poitiers Imax</b>	<b>CTPA</b>	<b>2/1/02</b>	<b>1/31/04</b>	
	SpaceSta	5/28/02	5/27/03		SpaceSta	5/28/02	5/27/03		<b>Poitiers Imax 3D</b>	Cyberwor	2/1/01	1/06	
<b>Los Angeles CSC</b>	T40	2/1/03	8/1/03		SU	3/1/03	12/31/03			WOC	1/1/02	12/04	
<b>Los Angeles Loe</b>	GOTA	4/11/03	8/03	<b>Myrtle Beach</b>	Alaska	4/1/03	4/1/04		<b>Poitiers Solido</b>	SpaceSta	2/1/03	1/31/04	
<b>Los Angeles NA</b>	GOTA	4/11/03	8/03		<b>AR</b>	<b>3/9/03</b>	<b>9/9/03</b>		<b>Portland</b>	Bears	11/1/02		
<b>Louisville</b>	SpaceSta	4/19/02	5/31/03		Bears	1/1/03	6/03			CRA	3/7/03	10/7/03	
	CRA	3/29/03	11/29/03		LW	5/1/02	5/1/03			<b>L&amp;C</b>	<b>8/16/02</b>	<b>9/16/03</b>	
	HB	1/5/02			<b>OM</b>	<b>3/1/02</b>	<b>6/30/03</b>			MOE	11/2/01	6/15/03	
	<b>JGWC</b>	<b>1/4/03</b>	<b>7/3/03</b>		<b>SAA</b>	<b>5/1/03</b>	<b>12/31/03</b>			AEK	3/20/03	3/19/04	
	<b>Trex</b>	<b>5/24/03</b>	<b>9/1/03</b>		<b>SOSPI</b>	<b>1/31/03</b>	<b>1/31/04</b>			Everest	3/03	9/03	
<b>Lubbock</b>	ALBT	2/14/03	6/14/03		<b>TS</b>	<b>5/14/03</b>	<b>5/13/04</b>			ITD	3/20/03	3/19/04	
	Kilimanj	5/23/03	9/23/03	<b>Nagano Hot</b>	Kilimanj	4/20/03	8/31/03			Trex	3/20/03	3/19/04	
	L&C	9/5/02	5/31/03	<b>Nagasaki SM</b>	<b>LOTF</b>	<b>4/1/03</b>	<b>7/13/03</b>			<b>Bugs</b>	<b>5/19/03</b>	<b>11/19/03</b>	
	SpaceSta	11/1/02	5/31/03	<b>Nagoya OT</b>	<b>JGWC</b>	<b>4/1/03</b>	<b>8/31/03</b>			GOTA	4/11/03	8/03	
<b>Lucerne</b>	Alaska	2/2/02	6/1/03	<b>Nashville Reg</b>	GOTA	4/11/03	8/03			HB	2/27/03	7/31/03	
	Kilimanj	7/1/02	6/30/03		AllAcces	8/22/02	8/21/03			<b>OO</b>	<b>2/1/03</b>	<b>6/30/03</b>	
	LS	5/1/03	10/31/03		E3D	7/1/02	12/31/03			AR	2/11/03	9/10/03	
	SAA	2/15/03	8/15/03		GOTA	4/11/03	8/03			<b>Bugs</b>	<b>5/16/03</b>	<b>11/16/03</b>	
	<b>SU</b>	<b>9/24/02</b>	<b>10/03</b>		HB	11/15/02	11/30/03			Galapago	10/11/02	10/10/03	
<b>Madrid</b>	AlienAdv	3/26/03	3/31/04		<b>SOSPI</b>	1/30/03	1/30/04			Apollo13	5/23/03	7/27/03	
	<b>Antarc</b>	<b>9/1/02</b>	<b>9/1/03</b>		Bugs	3/12/03	8/12/03			Everest	3/14/03	9/27/03	
	<b>CDS</b>	<b>10/24/01</b>	<b>8/31/03</b>		L&C	1/1/03	6/30/03			JGWC	10/4/02	5/29/03	
	E3D	10/26/00		<b>New Rochelle Reg</b>	GOTA	4/11/03	8/03			CRA	2/14/03	10/21/03	
	HaunCast	6/12/02	6/30/03	<b>New York AMNH</b>	CRA	4/11/03	2/14/04			<b>JGWC</b>	<b>3/21/03</b>	<b>9/20/03</b>	
	HB	11/6/02	10/31/03		Pulse	10/17/02	6/17/03			<b>Solarmax</b>	<b>1/1/03</b>	<b>12/31/03</b>	
	<b>MOE</b>	<b>5/1/03</b>	<b>12/31/03</b>	<b>New York Loe</b>	GOTA	4/11/03	8/03			Bears	9/23/02	5/23/03	
	SpaceSta	11/6/02	11/5/03		GOTA	4/11/03	8/03			Wolves	10/9/01	5/31/03	
<b>Malta</b>	Cyberwor	9/1/02	8/31/03		Discov	1/17/03	6/12/03			<b>L&amp;C</b>	<b>4/5/03</b>	<b>8/4/03</b>	
	E3D	3/1/02	7/31/03		L&C	1/17/03	6/12/03			<b>JGWC</b>	<b>1/6/03</b>	<b>6/5/03</b>	
	India	12/15/02	5/03		<b>MOE</b>	<b>1/1/03</b>	<b>1/9/04</b>			<b>Reno Fleisch</b>			
	<b>MOE</b>	<b>4/15/03</b>	<b>4/14/04</b>		<b>T90</b>	<b>11/20/98</b>	<b>12/03</b>			<b>Richmond FP</b>			
<b>Manchester UCI</b>	<b>Extreme</b>	<b>2/28/03</b>	<b>7/31/03</b>	<b>Nuremberg</b>	<b>Whales</b>	<b>1/1/03</b>	<b>1/9/04</b>			<b>Richmond SMV</b>			
	GOTA	4/11/03	8/03		Africa	12/15/01	12/31/03			<b>Roanoke</b>	HB	10/1/02	5/31/03
	HaunCast	9/1/02	2/04		<b>ATSOT</b>	<b>12/22/01</b>	<b>6/30/03</b>			<b>Rochester Cmk</b>	GOTA	4/11/03	8/03
	HB	10/12/01	5/03		Cyberwor	2/12/03	2/11/04			<b>Rochester MSC</b>	India	2/21/03	8/03
	ITD	10/1/02	9/30/03		Dolphins	8/15/02	8/14/03			<b>Sacramento Imx</b>	OO	7/4/02	6/30/03
										<b>Bugs</b>	<b>5/19/03</b>	<b>11/19/03</b>	

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Sagamihara Saint Augustine	GC	3/1/03	8/31/03	Stockholm	CRA	3/6/03	10/6/03	Townsville	SpaceSta	10/18/02	
	GOTA	4/11/03	8/03		L&C	3/15/03	9/14/03		TS	5/30/03	1/31/04
	SOSPI	1/31/03	1/31/04		SpaceSta	5/30/02	5/30/03		IOTS	7/19/02	7/18/03
	SpaceSta	5/1/02	4/04		ALBT	9/20/02	9/20/03		SE	7/19/02	7/18/03
	HB	10/19/02	5/31/03		CRA	5/9/03	2/9/04		Trex	7/19/02	7/18/03
	MOF	5/7/03	12/31/03		E3Dcc	5/5/00	6/30/03		ITD	3/26/03	6/30/03
	OO	1/6/03	5/30/03		HB	11/30/01	6/30/03		LOTF	4/2/03	6/30/03
	SAA	2/4/03	8/30/03		JGWC	11/29/02	11/28/03		Bugs	4/4/03	8/4/03
	L&C	5/25/02	5/23/03		SAA	9/21/01			GOTA	4/11/03	8/03
	JGWC	1/31/03	7/30/03		SpaceSta	5/17/02			India	2/21/03	8/03
Saint Louis SC	JGWC	10/17/02	6/15/03	Sudbury	WABOS	10/16/02	10/20/03	Tsuruga	India	3/14/03	9/13/03
Saint Paul	JGWC	3/8/03	6/1/03		CTPA	5/5/03	6/30/04		GOTA	4/11/03	8/03
Saitama	Cyberwor	4/1/03	7/31/03		JIAC	10/1/02	5/31/03		BP	9/1/01	7/30/03
Sakai FCSC	JGWC	1/1/03	6/30/03		SAA	9/22/02			HB	11/1/02	5/31/03
Salt Lake City CP	Beavers	4/11/03	3/31/04		Trex	3/1/03	9/30/03		LS	11/1/02	5/31/03
San Antonio 2D	SpaceSta	4/12/03	4/12/04		Alaska	11/1/02			SpaceSta	10/1/02	5/13/03
San Antonio 3D	Alamo				ALBT	3/6/03			WABOS	5/1/00	5/31/03
San Antonio 3D	CRA	2/14/03	10/14/03		Antarc	2/03	2/04	Vancouver Imx	Alaska	4/17/03	10/9/03
San Antonio 3D	GOTA	4/11/03	8/03		AR	4/1/03	10/1/03		Bugs	4/16/03	10/11/03
HaunCast	6/7/02	6/30/03			Bears	2/03	2/04		Extreme	4/17/03	6/30/03
Trex	1/3/03	1/2/04			Bugs	4/11/03	4/11/04		HB	10/11/02	6/30/03
San Diego NHM	OO	3/31/01	12/31/03	Sydney WBS	CTPA	3/14/02	3/04	Umhlanga ISA	India	12/25/02	5/03
Wolves	2/1/03	5/27/03			Cyberwor	6/22/01	12/03		SOSPI	1/31/03	1/31/04
San Diego RHF	AJ	10/5/01	6/30/03		HaunCast	9/20/01	8/04		SpaceSta	4/19/02	4/18/04
San Francisco Loe	CRA	2/14/03	10/14/03		HB	7/22/02	10/03		AJ	3/15/03	6/30/03
San Jose	JGWC	11/15/02	5/14/03		Horses	9/12/02			Bears	6/29/02	6/03
Killmanj	5/15/03	11/15/03			MOE	10/1/02	12/31/03		UX	3/15/03	6/03
L&C	8/2/02	6/3/03			SAA	10/25/01	4/04		AR	2/6/03	2/6/04
MOE	11/1/01	6/30/03			SOSPI	2/13/03	11/30/03		CV	9/1/02	8/31/03
SpaceSta	4/11/03	8/03			SpaceSta	4/19/02	4/04	Victoria	India	1/4/03	
SpaceSta	BP	10/3/02	5/3/03		CTPA	10/1/02			LW	5/15/03	9/15/03
CRA	4/9/03	12/9/03			E3Dcc	9/14/02	5/31/03		Trex	3/03	9/03
HB	11/6/02	10/31/03		Taejon NSM	TS	5/17/03			Whales	3/03	9/03
MOE	2/12/03	8/31/03			Yell	1/22/03	1/24/04	Vienna LFC	E3D	6/7/02	6/26/03
MTM	10/3/02	5/3/03			HB	7/1/02	7/31/03		HB	6/7/02	6/26/03
SpaceSta	10/3/02	5/1/03			OrigLife	1/20/03			ITD	6/7/02	6/6/03
San Simeon	HCBTD	8/17/96		Taipei AM	AlienAdv	6/16/02	6/15/03		JGWC	4/10/03	10/9/03
Sandy	AR	4/18/03	10/18/03		CTPA	7/5/01	8/14/03		SpaceSta	1/1/03	12/31/03
Seattle Dome	L&C	6/7/02	6/6/03		HB	5/1/02	5/10/03	Virginia Beach	CRA	3/20/03	11/20/03
Bears	11/25/02	11/25/03			L5	1/15/03	1/14/04		Dolphins	10/31/02	5/31/03
Dolphins	5/25/02	5/24/03		Taipei MCRC	Solarmax	3/1/01	6/30/04		Galapago	7/12/02	
Extreme	5/24/02	5/27/03			India	7/1/02	7/1/03		JIAC	12/1/02	7/30/03
Seattle PSC 1	Apollo13	9/20/02	8/16/03		OO	1/1/03	12/31/03		MOE	4/1/03	9/30/03
JGWC	1/17/03	7/16/03			AR	3/31/03	9/28/03	Warsaw IT	SpaceSta	9/1/02	8/31/03
L&C	9/2/02	6/30/03		Tallahassee	Dolphins	3/31/03	8/31/03		TR	4/11/03	8/31/03
Pulse	4/1/03	10/1/03			MTM	3/1/03	8/31/03		Whales	12/31/02	6/30/03
Seattle PSC 2	GOTA	4/11/03	8/03		TR	4/14/03	7/31/03		CV	3/10/03	3/05
SpaceSta	5/17/02	5/04		Tampa Cha	CRA	2/14/03	10/14/03		SpaceSta	4/17/02	
Sedona	Sedona	3/28/98	12/31/03		HB	5/23/03	11/30/03		SU	9/18/02	
Seoul	GC	12/21/02	6/21/03		JGWC	11/22/02	5/21/03	Washington NMNH	TF	7/1/76	
Shakopee	AR	5/10/03	11/1/03		TS	4/24/03	12/23/03		Bugs	3/14/03	8/11/03
Shanghai Dome	GC	1/31/03	1/30/04	Taranto	BP	6/22/02	6/21/03		CDS	11/2/02	8/31/03
Shreveport	JGWC	11/16/02	5/14/03		LS	6/30/02	6/19/03		Galapago	10/27/99	
L&C	9/1/02	8/31/03			Everest	11/26/02	11/25/04	West Nyack Imx	Pulse	3/17/03	9/17/03
OO	3/15/03	10/15/03		Tel Aviv NL	CRA	3/1/03	11/1/03		GOTA	4/11/03	8/03
SpaceSta	7/1/02	6/30/03			GOTA	4/11/03	8/03		L&C	2/6/03	7/4/03
Niagara	9/1/02	8/31/03			SOSPI	1/31/03	1/31/04		SpaceSta	5/1/02	4/04
OnGuard	2/13/99	12/03		Tempe Imx	SpaceSta	5/1/02	4/04	Winnipeg	Apollo13	3/17/03	8/31/03
Singapore DC	AEK	11/21/02			TS	5/19/03	9/18/03		CRA	2/14/03	10/14/03
Singapore GV	Cyberwor	4/1/03			GC	2/1/03	1/31/04		SpaceSta	10/13/02	
	ITD	1/15/03			HB	8/17/02	8/31/03		GOTA	4/11/03	8/03
Singapore SC	Trex	4/1/03	3/31/04	Tokorozawa	OO	10/18/01	12/31/03	Woodbridge FP	SpaceSta	4/26/02	4/05
Sinsheim	AR	1/4/03	7/4/03		Pulse	4/19/03	10/19/03		GOTA	4/11/03	8/03
E3D	CRA	4/22/03	12/22/03		SAA	2/22/03			HB	3/14/03	1/31/04
Galapago	3/10/01	12/31/03			HaunCast	3/22/03	6/30/03		AlienAdv	8/9/02	6/30/03
SpaceSta	5/9/02	5/8/04		Tokyo Sei	LOTF	4/5/03	5/9/03	Woodridge Cmk	Dolphins	12/1/02	11/30/03
Africa	5/24/03	5/30/03			SAA	10/1/02	6/30/03		HaunCast	12/1/01	5/31/03
Bears	5/24/03	9/26/03			SpaceSta	4/25/02	4/04		India	12/6/02	5/03
CV	5/24/03	9/30/03			GOTA	4/11/03	8/03		STTM	12/13/00	5/12/03
Dolphins	2/1/03	5/23/03		Toronto FP	SpaceSta	10/18/02	10/17/03	Wuerzburg	HB	12/1/02	12/31/03
SupeSpecie	5/24/03	9/26/03			Africa	9/23/02	6/15/03		Bears	6/1/02	6/1/03
HB	6/6/02	12/31/03			ALBT	5/18/02	11/30/03		L&C	6/15/02	6/14/03
CRA	3/27/03	11/27/03			Antarc	4/1/03	3/31/04		SAA	5/10/03	9/30/03
Extreme	5/1/00			Toronto OP	India	5/1/03	12/31/04	Xalapa	ZC	5/24/94	
Extreme	2/8/02	9/1/03			MOE	9/2/02	6/30/03		HB	12/1/02	12/31/03
MOE	2/1/01	6/30/03			HB	10/12/01			Yellowstone	6/1/02	
Alaska	3/15/02	6/15/03			JGWC	5/10/02			HB	12/1/02	12/31/03
Spokane	Apollo13	4/1/03	6/1/03	Toronto OSC	SAA	1/17/03	7/16/04	Zion	SpaceSta	10/18/02	

## Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
AEK	Africa's Elephant Kingdom	1998	IMAX	OO	Ocean Oasis	2000	SFI
Africa	Africa: the Serengeti	1994	HMNS	OrigLife	Origins of Life	2001	BFI
AIWC	Adventures in Wild California	2000	MFF	OW3D	Ocean Wonderland 3D	2003	3D
AJ	Amazing Journeys	1999	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	3DEL
Alamo	Alamo: The Price of Freedom	1988	MFF	Pulse	Pulse: A Stomp Odyssey	2002	IMAX
Alaska	Alaska: Spirit of the Wild	1997	HMNS	ROF	Ring of Fire	1991	GSF
ALBT	Australia: Land Beyond Time	2002	HMNS	S&R	Siegfried and Roy: The Magic Box	1999	SMM
AlienAdv	Alien Adventure	1999	3D	nWP	SAA	Shackleton's Antarctic Adventure	2001
AllAcces	All Access	2001		SE	Special Effects	1996	WGBH
Amazon	Amazon	1997	MFF	Sedona	Sedona: The Spirit of Wonder	1998	IMAX
Antarc	Antarctica	1991	MSI	Skydance	Skydance	2002	unk
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SOA	Spirit of American	1999	AC
AR	Adrenaline Rush	2002	GSF	Solarmax	Solarmax	2000	MSI
ATSOT	Across the Sea of Time	1995	3D	SPC	SOSPI	SOS Planet	2002
Bears	Bears	2001	NWF	SpaceSta	Space Station	2002	3D
Beavers	Beavers	1988	SLC	STTM	Ski to the Max	2000	IMAX
BP	Blue Planet	1990	IMAX	SU	Straight Up: Helicopters in Action	2002	WBF
Bugs	Bugs!	2003	3D	SupeSpee	Super Speedway	1997	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC	T40	Titanica (short)	1992
CRA	Coral Reef Adventure	2003	MFF	T90	Titanica (long)	1992	IMAX
CTPA	China: The Panda Adventure	2001	IMAX	TBAA	To Be An Astronaut	1992	DCI
CV	Cosmic Voyage	1996	IMAX	TF	To Fly!	1976	SPC
Cyberwor	Cyberworld 3D	2000	3D	TR	Thrill Ride	1997	IMAX
DIS	Destiny in Space	1993	IMAX	Trex	T-Rex: Back to the Cretaceous	1998	3D
Discov	Discoverers, The	1993	MFF	TS	Top Speed	2003	IMAX
Dolphins	Dolphins	2000	MFF	UGs	Ultimate G's: Zac's Flying Dream	2000	GSF
E3D	Encounter in the Third Dimension	1999	3D	UX	Ultimate X	2002	BVP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	WABOS	We Are Born of Stars	1985	3D
EMSH	Eruption of Mount St. Helens	1980	DCI	WAMnv	Water and Man (new ver.)	2000	IMAX
Everest	Everest	1998	MFF	Whales	Whales	1996	XL
Extreme	Extreme	1999	EP	WOC	Wings of Courage	1994	DCI
FOK	Fires of Kuwait	1992	IMAX	Wolves	Wolves	1999	SPC
Galapago	Galapagos	1999	3D	Yell	Yellowstone	1994	NWF
GC	Grand Canyon: The Hidden Secrets	1985	DCI	ZC	Zion Canyon	1994	DCI
GOTA	Ghosts of the Abyss	2003	BVP				WCPI
HaunCast	Haunted Castle	2001	3D				
HB	Human Body, The	2001	nWP				
HCBTD	Hearst Castle: Building the Dream	1996	DCI				
HH	Hidden Hawaii	1992	DCI				
Horses	Horses: The Story of Equus	2002	IMAX				
India	India: Kingdom of the Tiger	2002	NWF				
IOTS	Island of the Sharks	1999	IMAX				
ITD	Into the Deep	1994	3D				
JGWC	Jane Goodall's Wild Chimpanzees	2002	IMAX				
JIAC	Journey into Amazing Caves	2001	MFF				
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS				
L&C	Lewis & Clark: Great Journey West	2002	DCI				
L5	L5: First City in Space	1996	3D				
LOLL	Legend of Loch Lomond, The	2002	IMAX				
LOTF	Legend of the Forest: Special Edition	2003	AOI				
LS	Living Sea, The	1994	MFF				
LW	Lost Worlds: Life in the Balance	2001	PCI				
MOE	Mysteries of Egypt	1998	DCI				
MOF	Magic of Flight	1997	MFF				
MOTM	Mystery of the Maya	1995	BFI				
MTA	Mark Twain's America	1998	3D				
MTM	Mission to Mir	1997	SPC				
Niagara	Niagara	1987	IMAX				
OM	Ocean Men	2001	nWP				
OnGuard	On Guard	1999	unk				

## May 2003 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
87	SpaceSta	11	Everest	5	AEK	2	HH	1	Niagara
57	GOTA	11	ITD	5	Antarc	2	L5	1	OnGuard
53	HB	11	Pulse	5	E3Dcc	2	MTM	1	Ozarks
38	CRA	11	TS	5	OW3D	2	OrigLife	1	ROF
32	L&C	10	Apollo13	4	Africa	2	STTM	1	S&R
31	JGWC	10	SU	3	AJ	2	T40	1	SE
27	MOE	9	Dolphins	3	ATSOT	2	TF	1	Sedona
20	HaunCast	9	E3D	3	BP	2	UGs	1	Skydance
20	SAA	9	Extreme	3	FOK	2	WABOS	1	SOA
17	Bugs	9	Galapago	3	IOTS	2	Wolves	1	
16	OO	8	Alaska	3	LOTF	1	AIWC		
16	Trex	8	AlienAdv	3	MOF	1	Alamo		
14	AR	8	Whales	3	OM	1	Amazon		
14	Cyberwor	7	ALBT	3	Solarmax	1	Beavers		
14	India	6	CV	3	TBAA	1	Discov		
13	Bears	6	Horses	3	TR	1	EMSH		
13	GC	6	JIAC	3	WOC	1	HCBTD		
13	SOSPI	6	Kilimanj	3	Yell	1	LOLL		
12	CDS	6	LS	2	AllAcces	1	MOTM		
11	CTPA	6	LW	2	DIS	1	MTA		

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Distributors' abbreviations are listed in **bold**.

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aGepro Cinéma <b>AC</b> 100 Rue de Sevres Boulogne, 92100 FRANCE Tel: +33-1-46 03 01 77 Fax: +33-1-48 25 86 17 www.ageprocinema.com	Cradle of Aviation Museum Mitchel Field Garden City, NY 11530 USA Tel: 516-572-0411 www.cradleofaviation.org	Francis Thompson Productions 310 E. 51st Street New York, NY 10022-7834 USA Tel: 212-759-5294	Kennedy Marshall Company 619 Arizona Ave # 2 Santa Monica, CA 90401 USA Tel: 310-656-8400 Fax: 310-656-8430	MR-Film <b>MRF</b> Auhofstrasse 70 Vienna, A-1130 AUSTRIA Tel: +43-1-876-8715 Fax: +43-1-876-8715 www.mrfilm.com	Panavision Inc. 6219 De Soto Avenue Woodland Hills, CA 91367 USA Tel: 818-316-1000 Fax: 818-316-1021 www.panavision.com
American Association of Museums 1225 Eye Street, NW, Suite 200 Washington, DC 20005 USA Tel: 202-289-9113 Fax: 202-289-6578 www.aam-us.org	Dalsa 605 McMurray Road Waterloo, OH N2V 2E9 CANADA Tel: 519-886-6000 Fax: 519 886 8023 www.dalsa.com	Giant Screen Films <b>GSF</b> 500 Davis St., Suite 1005 Evanston, IL 60201 USA Tel: 847-475-9140 Fax: 847-475-9145 www.giantscreensports.com	Large Format Cinema Association 28241 Crown Valley Parkway PMB 401 Laguna Niguel, CA 92677 USA Tel: 949-831-1142 Fax: 949-831-4948 www.lfca.org	Museum of Science and Industry <b>MSI</b> 57th Street and Lake Shore Drive Chicago, IL 60637-2093 USA Tel: 773-684-1414 Fax: 773-684-5678 www.msichicago.org	Partners HealthCare System 800 Boylston Street, Suite 1150 Boston, MA 02199-8001 USA Tel: 617-278-1000 www.partners.org
Aoi Advertising Promotion, Inc. 1-6-1 Osaki, Shinagawa-ku Tokyo, 141-8580 JAPAN Tel: +81-3-3779-8007 Fax: 011-81-3-3779-8415 http://aoi-pro.com	Dentsu Tec, Inc. <b>DTI</b> 1-8-9 Tsukiji, Chuo-ku Tokyo, 104-8411 JAPAN Tel: +81-3-5551-9306 Fax: +81-3-5551-8810	Giant Screen Theater Association 444 Cedar St, Ste 810 Saint Paul, MN 55101 USA Tel: 651-292-9884 Fax: 651-292-9901 www.giantscreentheater.com	Loews Cineplex Theatres 711 5th Avenue New York, NY 10022 USA Tel: 212-833-6377 Fax: 212-833-6054 www.loewscineplex.com/theatres/index.cfm	National Air and Space Museum 6th Street and Independence Avenue, SW Washington, DC 20560 USA Tel: 202-357-1675 Fax: 202-357-1652 www.nasm.si.edu/nasm/IMAX/	Primesco Communications, Inc. <b>PCI</b> 1200 McGill College, Suite 2210 Montreal, QC H3B 4G7 CANADA Tel: 514-874-9551 Fax: 514-874-9068 www.primesco.com
Association of Science-Technology Centers Inc. 1025 Vermont Ave. NW, Suite 500 Washington, DC 20005-3516 USA Tel: 202-783-7200 Fax: 202-783-7207 www.astc.org	Destination Cinema, Inc. <b>DCI</b> 4155 Harrison Boulevard, Ste 210 Ogden, UT 84403 USA Tel: 801-392-2001 Fax: 801-392-6703 www.destinationcinema.com	Goto Optical Manufacturing Co. <b>GOTO</b> 4-16 Yazaki-cho Fuchi-shi Tokyo, 183-8530 JAPAN Tel: +81-423-62 5311 Fax: +81-423-61 9571	MacGillivray Freeman Films, Inc. <b>MFF</b> P.O. Box 205 2470 South Coast Highway Laguna Beach, CA 92652 USA Tel: 949-494-1055 Fax: 949-494-2079 www.macfreefilms.com	National Association of Broadcasters 1771 N Street, NW Washington, DC 20036 USA Tel: 202-429-5300 Fax: 202-775-3520 www.nab.org	Productions Dussart <b>PD</b> 14, rue des Carrières Suresnes, 92150 FRANCE Tel: +33 1 4204 6645 Fax: +33 1 4204 6645
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Buena Vista Pictures Distribution <b>BVP</b> 350 S. Buena Vista Street Burbank, CA 91521-1232 USA Tel: 818-560-6200 www.disney.go.com	Esquire IMAX Theater 1211 K Street Sacramento, CA 95814 USA Tel: 916-446-2333 Fax: 916-446-2377 www.imax.com/sacramento	Houston Museum of Natural Science <b>HMNS</b> 1 Hermann Circle Drive Houston, TX 77030-1799 USA Tel: 713-639-4600 Fax: 713-523-4125 www.hmns.org	MegaSystems, Inc. <b>MEGA</b> 110 Riberia Street Saint Augustine, FL 32085 USA Tel: 904-829-5702 Fax: 904-829-5707 www.megasystem.com	National Wildlife Productions <b>NWF</b> 11100 Wildlife Center Drive Reston, VA 20190 USA Tel: 703-438-6077 Fax: 703 438 6076 www.nwf.org/nwp	Rigaud Production 19 rue de L'Eglise Puteaux, 92800 FRANCE Tel: +33-1 40 99 13 11 Fax: 011-33-1 40 99 13 11 www.rigaudprod.com/
Carnegie Science Center One Allegheny Avenue Pittsburgh, PA 15212-5850 USA Tel: 412-237-3400 Fax: 412-237-3375 www.csc.clpgh.org	Extreme Productions <b>EP</b> 4107A - 11 Street S.E. Calgary, AB T2G 3H1 CANADA Tel: 403-263-6036 Fax: 403-263-6130 www.extreme70mmfilm.com	Image Productions 200 42nd Ave N Nashville, TN 37209 USA Tel: 615-297-4410 Fax: 615-298-4420	Moody's Investors Services 99 Church Street New York, NY 10007 USA Tel: 212-553-1658 Fax: 905-403-6500 www.moody's.com	Nelson Madison Film <b>NMF</b> 5727 1/2 Monte Vista Street Los Angeles, CA 90042 USA Tel: 323-478-1546 www.nelsonmadisonfilms.com	S.C. Johnson 1525 Howe Street, MS 66 Racine, WI 53703 USA Tel: 800-494-4855 www.scjohnsonwax.com/
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San Diego Natural History Museum  
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 San Diego, CA 92112-1390 USA  
 Tel: 619-232-3821  
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[www.sdnhm.org](http://www.sdnhm.org)

Science Museum of Minnesota **SMM**  
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 Saint Paul, MN 55102 USA  
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Science Place  
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[www.scienceplace.org](http://www.scienceplace.org)

Sheridan College  
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[www.sheridanc.on.ca](http://www.sheridanc.on.ca)

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 Fax: 818-840-6188  
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Singapore Science Centre  
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 Fax: 312-255-1372

**Willy Bogner Filmproduktion GmbH WBF**  
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 Fax: +49-89-43606-503  
[www.skittothemax.com](http://www.skittothemax.com)

**Universal Studios Hollywood**  
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**Universal Studios, Florida**  
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 Orlando, FL 32819 USA  
[www.usf.com](http://www.usf.com)

**Volcanic Ocean Films**  
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 Dorval, QC H9S 1L7 CANADA  
 Tel: 514-633-6036  
 Fax: 514-633-6035

**Walden Media WM**  
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 New York, NY 10016 USA  
 Tel: 212-689-5420  
 Fax: 212-689-5437  
[www.walden.com](http://www.walden.com)

**Walt Disney Company**  
 500 S. Buena Vista St.  
 Burbank, CA 91521 USA  
 Tel: 818-560-2039

## Classified Ads

### POSITIONS SOUGHT

#### Experienced Imax Projectionist

Experienced IMAX SR projectionist, five years' experience maintaining and running 2D and 3D shows. Have worked with Mark I, QTRU, DTAC, DDP 1 and 2 as well as various dubbers. Experience with 35mm projection; assembly and disassembly of films/trailers in both 15/70 and 35mm film.

Totally dedicated toward IMAX and enjoy discussing IMAX with anyone. Living in London, but willing to relocate anywhere in Europe. Contact Joseph Nordoff, [josephnordoff@hotmail.com](mailto:josephnordoff@hotmail.com) or +44-79-1917-7852.

#### Experienced IMAX Senior Projectionist

Experienced IMAX SR projectionist, 2 1/2 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced and self-taught on all facets of the DTAC system, troubleshooting the system and Sonic systems. Experience with rectifiers and exhaust fan systems. Fully experienced on Hobart 3D glass-washing units, inventory control on 3D glasses, and maintaining records.

Experience with Showtime Laser and Intelligent Light systems (Technobeam), Avolite, and Azure 2000 board.

Experience with 35mm projection (manual), assembly/disassembly of films/trailers. Experience on Dolby A units.

Trained as an Audio Engineer (Graduate of Trebas Institute, Toronto), experience in staging,

lighting, set construction, sound design, and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn/work with any IMAX/LF film production, post production, or any other companies.

Very people-oriented. Enjoy telling people all about IMAX and the systems I work with. Team player. More than 12 years of combined experiences. Canadian resident, willing to re-locate anywhere. Contact Bill Killough, [imaxguy@sympatico.ca](mailto:imaxguy@sympatico.ca)

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# SHORTS

## Ghosts watch: \$5.7M in 3 weeks

*Ghosts of the Abyss*, James Cameron's 3D LF return to the wreck of the *Titanic*, has earned \$5.74 million in its first three weeks of release, making it the fourth fastest grossing LF film (among films that have reported box office numbers). It is behind three other Disney releases, *Fantasia/2000*, *Beauty and the Beast*, and *The Lion King*, and is ahead of *Star Wars, Episode II: The IMAX Experience* and *Everest*.

Top 10* LF films after 3 weeks	
<i>Fantasia/2000</i>	\$12,218,125
<i>Beauty &amp; the Beast</i>	\$11,072,802
<i>Lion King</i>	\$7,442,173
<i>Ghosts of the Abyss</i>	\$5,737,427
<i>Star Wars, Ep. II</i>	\$5,090,243
<i>Everest</i>	\$2,847,389
<i>Space Station</i>	\$2,175,549
<i>Michael Jordan</i>	\$2,486,692
<i>Ultimate X</i>	\$1,683,183
<i>Cyberworld</i>	\$1,266,163
<i>Apollo 13</i>	\$808,543

\* among films that reported grosses

Cameron will present the film and keynote address at the annual conference of the **Large Format Cinema Association** in Los Angeles on May 14, and days later will fly to France to introduce it at the **Cannes Film Festival**.

All signs are that popular and critical response is overwhelmingly positive, although a few critics have found fault with the perceived banality of **Bill Paxton**'s unscripted reactions to his visit to the wreck site. No one, press or public, seems to have noticed that the film, originated on HD video, fills only about two-thirds of the LF screen, with black bands at the top and side of the frame.

*Ghosts* is showing at 97 theaters in North America, 60% of which are LF screens, the rest being 35mm houses fitted with over/under lens systems. Although **Buena Vista Pictures Distribution** is declining to disclose separate box office figures for the formats, **Imax Corporation** co-CEO **Richard Gelfond** revealed the following details in the company's quarterly conference call with analysts on May 5: "The first weekend, the IMAX theaters outgrossed [the 35mm screens] by about

three to four times, and then the 35mm theaters fell off quite rapidly. By the second or third week, the IMAX theaters were outdrawing them by about six to one and it was coming off [some] of the 35mm screens." It is not clear whether Gelfond was referring to per-screen averages, or totals by format.

## Silleck to shoot Tour de France

Director Bayley Silleck will film the 2003 Tour de France this summer for *Brain Power* (wt), a 40-minute LF film being produced by Boston-based **Partners Healthcare**. Shooting for the US\$8.8 million film will continue in the fall with scientific imaging and CGI work for an expected release in late 2004 or early 2005. Negotiations for distribution are nearly complete and will be announced shortly.

The project is partially funded by a \$2.9 million grant from the U.S. **National Science Foundation**, the largest ever made to an LF film. Senior producer **JoAnna Baldwin Mallory** is also seeking a major corporate sponsor for the brain film. Mallory is director of Partners' office of New Ventures, which she says is "capitalizing on Partner's strengths as one of the largest biomedical research consortia in the country" to promote public science education. The office is developing another LF film, to be directed by **Peter Georgi**, and two television programs.

*Brain Power* has the exclusive LF filming rights for the 2003 Tour de France. This year is the 100<sup>th</sup> anniversary of the three-week bicycle race that traverses 2,094 miles (3,350 km) of the French countryside, and will provide American **Lance Armstrong** with the chance to tie three other five-time winners and match Miguel Indurain's feat of winning five Tours in a row.

## Low making *Red Flag* with K2

Stephen Low Productions will begin shooting this summer for *Red Flag*, the premiere film for the new extension of the Smithsonian's National Air and Space Museum in Virginia. The **Stephen F. Udvar Hazy Center** is set to open near

Dulles International Airport in December 2003, the 100<sup>th</sup> anniversary of the Wright Brothers' first powered flight.

The fully funded film looks at the U.S. Air Force's Red Flag training unit, which puts rookie fighter pilots through rigorous air combat exercises to improve their effectiveness and chances of survival. The film's title sponsor is the **Boeing Company**. Executive producers are **Robert Kresser** and **Jan Baird** for **K2 Communications**. Stephen Low will direct and produce.

## Letter from Kuwait

Marco Markovich sent us the following note from Kuwait, where he is director of the IMAX theater at the **Scientific Center of Kuwait**:

"The schools are slowly coming back [to the center] in the mornings. Some American and English schools are working extra hard to catch up on lost time and are planning on coming less often. The past weekend [May 2-3] was very busy again, although the numbers are not what they were before the war started. We are planning a film festival with about ten films in June to jumpstart the summer. So in general, things are slowly going back to normal."

A report on the effects of the war in Iraq will appear in a future issue of *LF Examiner*.

## Sheridan College's 2nd LF class

On April 12-13, cinematographer **Richard Leiterman** taught the second Large-Format Film Primer at **Sheridan College** in Oakville, Ontario, Canada. Speakers included **Toni Myers** of **Imax Corporation**'s space unit, **Gord Harris** of **go-R&D Consulting**, and **David Van Duzen** from **Imax**'s camera department.

The course is intended to interest and inspire young filmmakers to work in LF. Last year's grads, **Kalpesh Patel** and **Mark Bethune**, both went on to produce short 15/70 films.

## Ocean Oasis at CA Earth Day event

The San Diego Natural History Museum (see *SHORTS* on page 11)